

MUSICAL AMERICA



Edited by

John F. Freund

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N. Y. STATE TEACHERS IN ANNUAL MEETING

Convention at City College Hears
Significant Reports and
Addresses

The twenty-first annual convention of the New York State Music Teachers' Association had its opening at the College of the City of New York on Tuesday of this week. There was ample evidence that the meetings this year would outshine those of the past, both in attendance and in the standard of merit reached. The presence of new blood in the organization has been productive of good results.

The imposing building of the new educational edifice was stormed by a more mature army than that which usually assails its classrooms during the college year. The student had had his day, and perhaps was not at all sorry for the past tense of the possession, and now teachers, though not of mathematics nor geometry, were to "sit in the seats of the scornful" and commune with their fellow-educators.

From North and South, East and West in the Empire State had come the musical pedagogs of both sexes. Unlike the recent Madison Square Garden event, the congregation was typically American.

Judging from the groups here and there and the general air of sociability, the general intention of the convention to promulgate good fellowship and bind each member of the teaching body more closely together has been accomplished.

The size of the assembly was much augmented by the generosity of the railroads in reducing the fares. This led to a larger attendance than that which otherwise would have been gathered. In many cases, though not on the immediate premises, families had been brought; and thus, while the head of the family was fighting it out along technical lines, the progeny was seeing the metropolis. Altogether, it was apparent that nothing but good could evolve out of the meeting.

The singing of "America" was followed by an invocation by the Rev. James B. Watson. Professor Samuel A. Baldwin then made the address of welcome on behalf of the officers and faculty of the college.

President Edmund Severn made what was termed a "report." Reports are usually very unpalatable affairs, needful of much moisture, but Mr. Severn's speech was quite to the contrary. He recapitulated the objects and ramifications of the convention, ramming home his points with timely and trenchant remarks that brought smiles out of the mists of perspiration. As a public speaker, although there was absent any highfalutin' language or flights into oratory, Mr. Severn created an impression. The general effect of his talk was to plant the seeds of good fellowship, which he accentuated as the quintessence of the caucus's report.

Of a weightier nature, Treasurer Frank F. Shearer gave account of his stewardship. A résumé of the paper, bristling with figures, showed the association was not only solvent, but had a little balance. The membership showed a gratifying increase—there are about four hundred on the Roll of Honor now. Dr. James Lee, chairman of the local committee, then had his say.

This meeting was held in the great hall. An adjournment was made to a smaller hall better fitted for the round-table

[Continued from page 4]

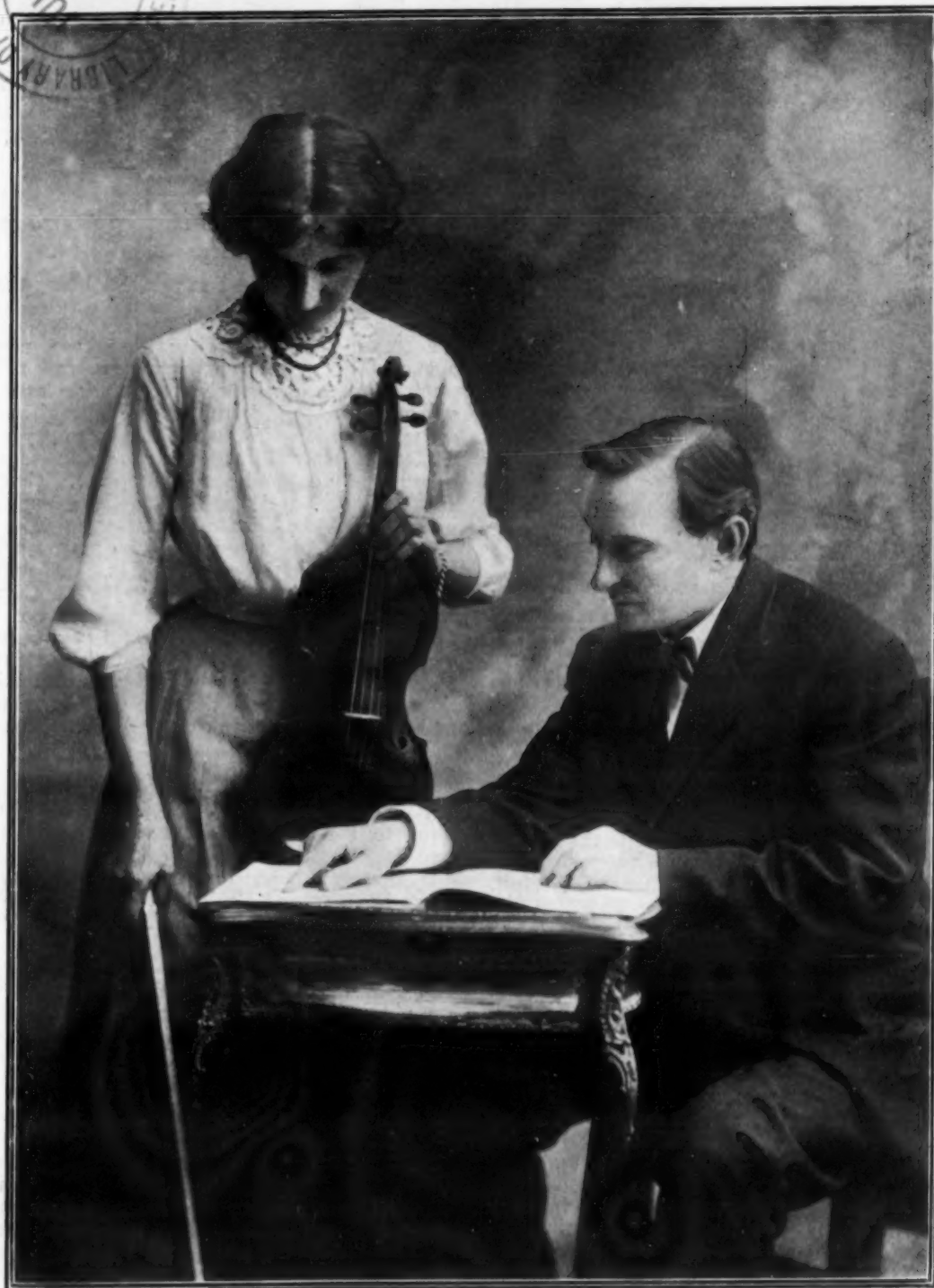


Photo by E. F. Foley for MUSICAL AMERICA.

EDMUND SEVERN AND GIACINTA DELLA ROCCA

Mr. Severn is the President of the New York State Music Teachers' Association, and has won renown as a violinist, theorist, teacher and composer. His new violin concerto was performed at the annual convention of the association this week by Miss Della Rocca, a young violinist of worthy attainments.

Putnam Griswold for the Metropolitan

BERLIN, June 28.—Putnam Griswold, the principal baritone bass of the Royal Opera of Berlin, signed a contract here to-day for three years, beginning in the Autumn of 1910, with a representative of the Metropolitan Opera of New York. Mr. Griswold's six-year contract with the Berlin Opera still has two years to run, but, with the consent of the Emperor, he has been allowed leave of absence to sing in America. Mr. Griswold comes from California.

More Metropolitan Plans

PARIS, June 26.—MM. Gatti-Casazza and Dippel, of the Metropolitan Opera in New York, have made arrangements to produce during the coming season Bruneau's "Attaque du Moulin," Leveque's "Le Chemineau," Lappara's "La Habanera," Massenet's "Werther," Lecoq's "La Fille de Mme. Angot," "Quo Vadis" and a revival of "Fra Diavolo" in French.

An Operation Performed Upon Ossip Gabrilowitsch in New York

Ossip Gabrilowitsch, pianist, was removed from his apartments in the Prince George Hotel, New York, on Tuesday, and taken to the Manhattan Eye and Ear Hospital, in East Sixty-fourth street, to be operated upon for expansive mastoiditis, by Dr. James F. McKernon. Mr. Gabrilowitsch had been ailing for some time, and only consented to an operation when it was shown to him that unless this course was resorted to there was a possibility of his sense of hearing becoming impaired.

Among those who called at the hospital to inquire into the condition of the pianist were Mark Twain and his daughter, Clara Clemens.

Dr. McKernon declared Tuesday night that the operation had been entirely successful, and that unless unforeseen complications arose his patient would be fully restored in less than a month.

OCEAN GROVE PLANS ITS BIG FESTIVALS

Tali Esen Morgan Announces Programs and Soloists for the
Summer Musical Season

OCEAN GROVE, N. J., June 28.—The complete program for the Summer music festivals at this resort has been announced, and gives promise of the greatest concerts ever held in this city. Though the great auditorium, which seats nearly 12,000, has been crowded at previous events, it is expected that the remarkable aggregation of artists and musical organizations secured will cause the attendance to surpass all records.

Among the great soloists will be Mme. Nordica, David Bispham, Mme. Homer, Mme. Schumann-Heink, Mme. Bouton, Mme. Jomelli, Mme. Maconda, Arthur Hadley, cellist, Caroline Mihr-Hardy, Florence Hinkle, Marie Stoddart, Eva Emmett Wyckoff, Margaret Keyes, Adah Campbell Hussey, Madeline Perry MacBride, Mary Byrne-Ivy, Reed Miller, Berrick Von Norden, Cecil James, Frederic Martin, William Wild, Charles H. Derbyshire, G. Aldo Randegger, Sig. Patricola and Wilfrid Morison.

The central feature of the entire season will be the convention of the National Association of Organists which, it is estimated, will attract 2,000 players to Ocean Grove during the first two weeks of August. The programs on these days will consist of organ recitals, on what is probably the largest organ in the world, by the greatest artists in this country, discussions of methods by the assembled players, lectures on musical subjects, and concerts by the immense chorus and the permanent orchestra of sixty. This will be the largest convention of organists ever held anywhere.

The usual miscellaneous concerts will be given during the season, and the orchestra will appear almost every evening. The principal chorale events will be the performances of Mendelssohn's "Elijah," Handel's "Messiah" and Costa's "Eli." David Bispham will sing the part of *Elijah* in the oratorio of that name. The chorus will consist of the Ocean Grove Festival Chorus, the New York Festival Chorus and the Brooklyn Temple Choir, numbering in all close to 1,000 voices.

The United States Marine Band will appear for two concerts. This is the more remarkable in that, by a law recently passed, this organization may not appear outside of Washington for other than official concerts. Fortunately, Mr. Morgan, three years ago, had the foresight to engage the band on a five-year contract. For this reason, Ocean Grove is the only city outside of Washington that can hear this great organization until the present law is repealed. Recitals by Will C. Macfarlane and other organists will be daily features. An event that will attract much attention will be the awarding of the three prizes for the best compositions for organ. These prizes have been offered by the National Association of Organists, and many manuscripts have already been submitted. Three days will be devoted to the Children's Festival concerts, musical attractions that have aroused more interest in Ocean Grove than any other single events.

The entire management and musical direction of these concerts will be in the hands of Tali Esen Morgan, who has presided at Ocean Grove for the last fifteen years.

A. L. J.

FRENCH GOVERNMENT HONORS CARL

Eminent Organist Made an "Officier d'Academie" for Promoting the Music of that Country in America

William C. Carl, the eminent organist, received word last week that he had been decorated by the French Government and made an Officer d'Academie for promoting French music and methods in America.

For the past twenty-five years he has given recitals devoted exclusively to the works of French composers for the organ. The same methods as taught at the Paris Conservatoire are advanced at the Guilman Organ School, which has just completed its tenth year.

Mr. Carl, who is spending the week as soloist of the Michigan Music Teachers' convention in Kalamazoo, will sail on Saturday aboard the *Kaiserin Auguste Victoria* to remain abroad during the Summer. He will visit Alexandre Guilman at the latter's French villa.

Mr. Carl, who is director of the Guilman Organ School, and organist and choirmaster of the Old First Presbyterian Church, New York City, pursued his studies under Alexandre Guilman, the distinguished French organist, who long before his departure from Paris took a keen interest in his American pupil. Mr. Carl returned to New York City in 1902, and was at once engaged for the "Old First" Church.

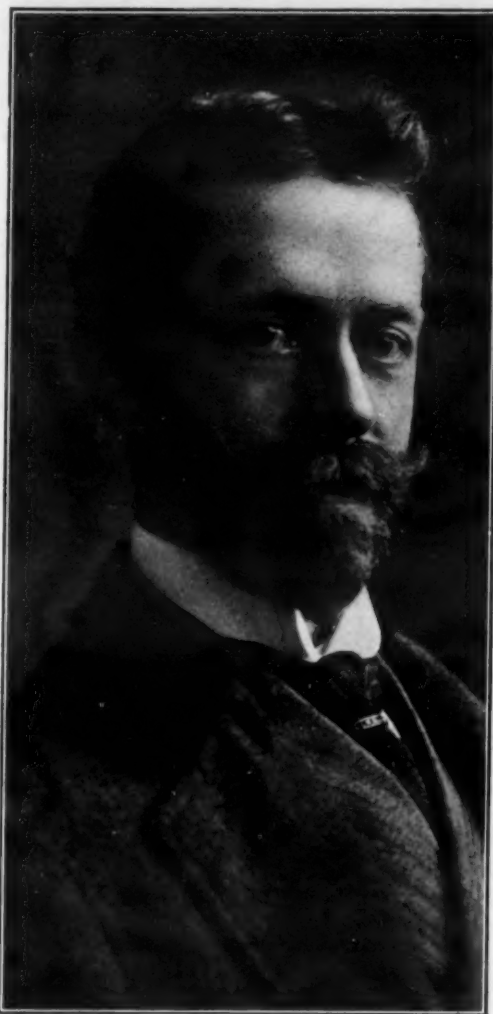
One hundred and twenty-nine free organ recitals have already been given there before audiences which have taxed the church to its full capacity. These recitals are known the country over. Composers have written for them, the names including Alexandre Guilman, Theodore Dubois, Eugene Gigout, Baron Ferdinand de la Tombelle, Samuel Rousseau, Gustav Haag, Albert Renaud, Georges MacMaster, Henry Deshayes, William Faulkes, Aloys Claussmann, Bertram Luard Selby, William Wolstenholme, Joseph Bonnet, Georges Jacob and Charles Quef. Several American writers have also dedicated their compositions to him. Many of the leading artists have appeared at these recitals as soloists, both vocal and instrumental.

Mr. Carl has concertized extensively. Four transcontinental tours have been made, and he was the first concert organist to go to the Klondyke, where he inaugurated a new organ in Dawson City, Alaska. He has also been to Japan, China and the Philippines to study the music of these countries. A large number of the new organs in this country have been exhibited by him, and he has long been in demand for inaugural recitals.

Mr. Carl has appeared at all the large expositions of recent years, including Crystal Palace, London; Edinburgh (Scotland) International Exposition; Stockholm (Sweden) Exposition; World's Fair, Chicago; Pan-American Exposition; Nashville Exposition; Charleston Exposition; St. Louis Exposition, and soloist at Worcester Music Festival under Carl Zerrahn; New York Symphony Orchestra, Walter Damrosch; Pittsburgh Symphony Orchestra, Emil Paur; the Musical Art Society, Frank Damrosch; Queen's Hall Promenade Concerts, London; Theodore Thomas Orchestra, and at many of the prominent colleges and institutions of learning in this country.

The Guilman Organ School, located at No. 34 West Twelfth street, New York, with Alexandre Guilman as president, was founded in 1899 by Mr. Carl,

and easily holds its place with the foremost of our musical institutions. The music of the "Old First" Church has been raised to a high standard of excellence, the ecclesiastical forms preserved



WILLIAM C. CARL

Director of the Guilman Organ School, and One of the Leading American Concert Organists

and a dignified rendering of the best in church music has been given.

Mr. Carl is author of: "Master Studies for the Organ," "Thirty Postludes for the Organ," "Novelties for the Organ," Vols. I and II; "Masterpieces for the Organ"; also songs, organ pieces, and many articles on musical subjects. Mr. Carl is a director of the Manuscript Society, president of the Guilman Club, director, founder and chairman of membership committee of the Guild of American Organists.

St. Louis Musicians Play at Missouri Teachers' Convention

St. Louis, June 26.—St. Louis was well represented at the annual convention of the Missouri Music Teachers' Association at St. Joseph this week. Mrs. Byrd Jourdan Cutsinger played Thursday morning, E. R. Kroeger on Friday afternoon and Nathan Sachs on Friday evening. On Thursday afternoon the visitors were entertained by the Fortnightly Club with a sail on Lake Contrary, followed by a luncheon and reception at the Lotus Club. The election of officers on Friday resulted as follows: F. W. Mueller, Tarkio, president; C. H. Bolin, Marshall, secretary and treasurer; W. H. Pommer, Columbia, chairman of the executive board, and Theresa Finn, St. Louis, chairman of the program committee.

Columbia was chosen for the 1910 convention.

William Rushing, graduate of the organ department of the Strassberger Conservatory, under Charles Galloway, gave his graduating recital in St. Peter's Church last Thursday evening. There was a large audience assembled to hear the excellent program. He was assisted by L. C. Niedner, baritone. H. C.

HARD WORK AT BAYREUTH

Siegfried Wagner Conducts Strenuous Rehearsals for Coming Festival

BAYREUTH, June 26.—Rehearsals for the Summer festival have begun. Bayreuth already presents an animated appearance. The orchestras are busy at every available hall. The operas are rehearsed most minutely. Even the best artists are compelled to take the score, measure by measure, although each has sung the rôles for years—such are the demands of Siegfried Wagner, who is this year the chief director of the performances, aided by Mme. Reuss Belce. The health of Cosima Wagner does not permit her to help this year.

Old visitors will miss Mother Augerman, with whom Wagner and his friends used to spend many hours. She died recently. Sammet's famous restaurant is also gone. In its place barracks have been built.

Pilgrims to the Wagner shrine who have been the victims of rapacious hackmen who often charged 35 marks to drive to the theater, will be pleased this year to find taxicabs at moderate rates.

MISS CHEATHAM SCORES AGAIN

London Applauds—Francis Richter, the Pianist, Impresses in Recital

LONDON, June 25.—Kitty Cheatham gave a successful concert at Steinway Hall this week. The program covered a wide range of specialties, which the talented Southerner, who, by the way, was looking pretty as a picture in a white dress and quaint sort of sun bonnet, had made her own. There was a large and fashionable attendance, including many London hostesses at whose houses Miss Cheatham has been giving private recitals since her arrival in London.

Francis Richter, the young American, who was a pupil of Leschetizky, gave a pianoforte recital in Bechstein Hall recently, and made a very remarkable impression. He is from Pittsburgh, and his musical friends say that he is bound to make as great a reputation as Paderewski.

Sembrich at W. W. Astor Concert

BERLIN, June 24.—Mme. Sembrich has gone to London especially to take part in two concerts at the house of William Waldorf Astor, the first on the evening of June 25 and the second on July 1. With her will appear Ignace Paderewski and Signor Anselmi, all Polish artists. Mme. Sembrich will return to her home, Villa Le Verger, Chamblandes, Lausanne, on July 7, and remain there until September, when she goes for two weeks to Paris. On September 29 she will leave for the United States to appear in concert.

Fryer to Visit Leschetizky

Nathan Fryer, the well-known pianist, who sails soon to spend his vacation in Europe, will make an extended visit with his old friend and teacher, Leschetizky, at Carlsbad and Gastein. He will return to this country in September to resume his increasing duties as teacher and concert artist.

Mary Garden has left Paris for the Summer. She will return in time to make several appearances at the Opéra before sailing for America.

MILDENBERG TELLS OF "SLAVONIA'S" WRECK

New York Pianist-Composer Describes Catastrophe—Score of His Opera Lost

As has been previously mentioned in MUSICAL AMERICA, Albert Mildenberg, the composer-pianist, with his mother and sister, were among the passengers who were wrecked with the steamship Slavonia off the Azore Islands a few weeks ago. Mr. Mildenberg, in a letter to the editor of MUSICAL AMERICA, writes:

"Safe on board *Irene*" (meaning the *Dampfer Prinzess Irene*, of the Norddeutscher Lloyd line). "Our ship sank two hours ago in eighty fathoms. We struck head on with full speed on the Razorback shoal of the Isle of Flores, at three o'clock in the morning.

"On account of the fog I had not retired, but was reading and fully dressed. I never do go to bed on shipboard in a fog. We had 108 women and children and twenty men on board. When the order was given to take in the boats we had just time enough to fit all the women and children with life belts. Characteristic American cool-headedness showed at every point, principally among the women. Not a sound or a cry of any kind. No hysterics—nothing but cool, calm courage. We were balanced on a jagged rock which ripped open our bottom, with another jagged hole in our side. The prow was bent sideways against a cliff a half mile high.

"We were eight miles away from any habitation, the nearest village being Lagerns, to which we had to proceed in small row boats. We were received most cordially and the women were taken in by the fishermen. It was a beautiful sight to see those lonely people endeavoring to do their most.

"I imagine that the first hearing of my opera will be submarine, since all of my orchestral score—the copied parts, my original piano score—is at the bottom of the sea, and Davy Jones and his piscatorial orchestra will regale themselves in the beauties of 'Michael Angelo.' I am sorry for this. It has taken me four years to write this work, and for the last nine months I have been waiting for a hearing at the Metropolitan Opera House, in which they deceived me—Gatti-Casazza made eight different appointments with me to get Toscanini to listen, and at last asked me to meet them both in Milan. It was for this engagement that I sailed last week. I don't need them now, for I have not the strength nor the courage to rewrite the work. What's the use? Had it not been that I had my mother and sister with me I might just as well have followed my score to the bottom and listened to its rendition below.

"However, we are all safe and sound. This will change all my plans for the Summer, and I will be back in New York in a few weeks.

Sincerely,

ALBERT MILDENBERG.

Mr. Mildenberg acted as editor of the *Slavonia Screamer*, a little newspaper gotten up from steamer news and personalities. The following is an excerpt:

"One of our valued exchanges, MUSICAL AMERICA, is very popular on board. No less than five passengers are busily engaged with the newsy pages of as many issues of this excellent musical journal."

Father Hartmann von An der Lan-Hochbrunn's new oratorio, "The Last Supper," made so favorable an impression in Naples that it was repeated four times within a few days.

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TRAINING THE BALLET FOR BOSTON'S NEW HOME OF GRAND OPERA

An Arduous Task During These Hot Days, Is the Work Now Going on at the Hub—Manager Flanders Discovers That American Girls Are Quite as Adept at Operatic Dancing as Are Foreigners

Boston, June 29.—After watching twenty-six young women in gauzy dress flit about the stage of Jordan Hall for upward of an hour these Summer evenings, one can look ahead and form a good idea of what a charming feature of the Boston Opera House productions the ballet will prove to be. Already twenty-six young women have learned the steps of the ballet well enough for "La Giaconda" to make their debut any night.

But "well enough" isn't enough by any means, to satisfy the management. There's going to be a letter perfect state of affairs that will show the twenty-six young women as the counterparts of any European stage—even, indeed, of a La Scala ballet. So the program continues of daily rehearsals except Sundays from now to the opening night.

By that time not only will the ballet features for "La Giaconda" be developed to the desired state of efficiency, but also those of about seventeen other operas. The ballet of the new Boston Opera House will then be not only equal to reasonable demands, but a little better, with a repertoire of eighteen productions.

Manager Ralph Flanders began preparations over two months ago, advertising at that time for twenty-six young ladies with



Photo for MUSICAL AMERICA.

CALISTHENIC EXERCISES OF THE BALLET FOR BOSTON'S NEW OPERA HOUSE

only of "La Giaconda," but "Aida." But the secret of what has been done with these pure novices in this highly complicated art is something which they share in part only. The rest is held by the ballet mistress and her assistant, Mlle. Maria Poperello, who see faults where others would not notice.

Still, the young women have taken hold of their dancing in a way that has been a

turn at the front of the stage in trying to master the steps.

Says General Manager Ralph Flanders: "These American girls are just as good looking and graceful as any of the foreign girls we have seen dancing in the ballet of the different grand operas produced in this country and I see no reason why we should not put on our ballet with competent American dancing girls. At any rate, we have decided to establish a school here in Boston for the training of ballet girls and do away with importing Italian ballet girls."

It is expected that eventually the entire ballet for the productions at the opera house will be recruited from residents of this city, or, at all events, from American girls. As the system of instruction gets

under way it is expected that the number of applicants for training and for positions will be large enough to promise a generous supply of performers. While they are under instruction the candidates receive no pay. That begins with the opera season.

The girls comprising the present ballet are the following: Misses Mary Levy, Marievy Christy, Grayce Cahill, Evalyn Herrick, Nana Geyer, Gladys Geyer, Vera Casson, Zuzin Saul, Tilla May Poole, Anna Murphy, Paula Mason, Agnes Doyle, Eleanor Leroy, Marguerite Colbuen, Ella Gillis, Hazel Hutchins, Grace Donelan, Lillian MacLean, Rose Rothstein, Rose Sylvester, Grace Reynolds, Catherine Cooney, Mae Carter, Norma Hyatt, and Annette Hughes.



Photo for MUSICAL AMERICA.

ONE OF THE BALLETS WHICH BOSTON WILL SEE THIS WINTER

the proper figure, temperament, eyes, ambition, interest, and persistence. A large number were rejected. Sometimes it was overweight for such arduous work, sometimes it was age or lack of suppleness. The minimum age was fifteen years; the maximum, twenty-one.

Eventually the ballet mistress, Mme. Muschietto, Austrian by birth, graduate of the Vienna Hofoper, former prima ballerina of the Prague Royal Opera House, the ballet mistress of Covent Garden and of the Metropolitan Opera House under the late Heinrich Conried, took charge of the girls. They were as ignorant of what ballet dancing was as the veriest country girl. From various parts of the city they came—one a cash girl in a department store; another a salesgirl; a third, apprentice to a seamstress; another a domestic, and still another a milliner, and so on through a list of wage-earning occupations, each ambitious and enthusiastic to become not only an efficient member of the Boston organization, but even a prima ballerina.

They have learned the movements not

big surprise even to the optimistic manager of the Opera House, and even to the teachers themselves.

It was necessary first to bring the candidates up to a perfect physical condition to prepare for the exhausting work of ballet dancing. Accordingly they were first given calisthenics, apparatus work and allround gymnasium instruction to strengthen their muscles and tone up generally their health. It was hard, wearying work at first, but the girls pluckily kept at it, coming back every evening in spite of sore muscles.

The class is given not quite a full hour of instruction before a fifteen minutes' rest is called. They then start again. Mme. Muschietto's training is comprehensive. It covers not only the precise movements of ballet dancing generally, but specific features of this and that opera. Moreover, it journeys into the realm of interpretation, for, of course, that is one of the fundamental features of the ballet. Members are taught individually by threes and fives and *en bloc*. Sometimes there is purely individual instruction, each member taking her

MARION WEED SECURES A LONG OPERATIC CONTRACT

American Soprano to Sing in Hanover, Germany, for Five Years Beginning Next Winter

Marion Weed, the soprano formerly with the Metropolitan Opera Company, has signed a five-year contract to sing leading rôles at the opera house in Hanover, Germany, beginning next winter.

A correspondent writes of the singer's appearance in the rôle of *Isolde* in Breslau: "To judge from her appearance and voice in the opening scene, we had something in store for us, for the singer is of exceptionally good figure, and the 'queenly woman' *Isolde* fitted her exactly. She handles her voice exceedingly well; in the second act her well accented declamation brought the love-duet to a good climax. In the lyric passages she showed much individuality and proved that she has learned much in the art of singing. Her use of the end consonants in the coloring of the phrases, the clear-cut chromatic and the well built crescendos all lent to the musical expression a noble rendering of the rôle. From all the aspirants for dramatic parts whom we have heard this season, Fr. Weed is the only one who could be chosen as successor to Frau Rusche-Endorf. The high tones are full and clear and the lower register is also well developed."

Damrosch Orchestra for Montclair

The New York Symphony Orchestra, which has given a series of concerts in Montclair during the last two winters, under the leadership of Walter Damrosch, will give a similar series next season, the first of four concerts to take place on November 25.

The San Carlo, in Naples, reports a deficit of \$22,000 for the season just closed.

NEW CHAMPIONS OF AMERICAN MUSIC

Centers of National Society Established in Seattle, Wash., and Lawrence, Kan.

Two new centers of the American Music Society have been established, one in Seattle, Wash., and the other in Lawrence, Kan. The Seattle center was organized in connection with a plan for an American Music Society Day to be held in the latter part of August at the Seattle-Yukon Exposition. The officers of the Seattle center are as follows: President, Mrs. Mary Carr Moore; first vice-president, Sidney Brown; second vice-president, Mrs. Frank Black; secretary, Mrs. C. Z. Gillen; treasurer, Alexander Myers. Executive Board: Lucy Cole, chairman; Mrs. W. W. Beck, Mrs. Le Roy Baird, Mrs. M. Shaw Johnson and Messrs. A. A. Schell, Lawrence Coleman and Ralph Ramacher. Board of Musical Directors: Gerard Toning, chairman; E. J. Meyer, F. F. Beale, Michael Kegrise, Dr. F. S. Palmer, Mrs. W. D. Perkins and Mrs. C. Camden.

Eugene Nowland, president of the Los Angeles center, assisted in the formation of the center at Seattle on a recent trip to the Northwest for the purpose of making arrangements for the American Music Society Day.

The officers of the Lawrence center are as follows: President and musical director, Charles S. Skilton, dean of music, Kansas State University; secretary, Mrs. Frederick Crowe; treasurer, Mrs. Charles Dunlap. Council: Mrs. B. J. Dalton, Maud Miller, Carl Preyer and W. C. Stevens.

A new center is in process of formation in San Francisco, and the formal organization will take place at once.



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INTERESTING DISCUSSIONS AND PROGRAMS AT MUSIC TEACHERS' CONVENTION

N. Y. STATE TEACHERS
IN ANNUAL MEETING

(Continued from page 1)

sessions. E. M. Bowman, as chairman, proved his strength and position by pushing the grand piano around the stage as though it were a vacated peanut shell in weight. Rousing cheers greeted the feat.

Miss Kate Chittenden, dean of the faculty of the American Institute of Applied Music, of New York City, then essayed the subject of "Répertoire Suited for Pianists with Undersized Hands." Little Mabel Besthoff, a pupil of May Ditto, was on hand to demonstrate Miss Chittenden's suggestions. Her program began with Raff's Sonatella in A Minor, op. 99. Following came Bach's Gigue, First Partia; April, by Tchaikowsky; Reinhold's Mignon Suite, and Mendelssohn's Capriccio, op. 33, No. 1. Outside of its illustrative value, diminutive Mabel's interpretation was worthy of attention. Mr. Bowman couldn't resist the temptation to crack a few jokes in which Miss Ditto's name dittoed several times.

Miss Chittenden's paper, which proved of decided interest, will be published in MUSICAL AMERICA next week.

The confusion of the inauguration necessitated a change in the program. Accordingly, Carl G. Schmidt next took the stand and discussed the need of more ideality in music, giving it rank over ideas.

Ending the first morning's session, Professor Charles H. Farnsworth, of Columbia University, undertook to illuminate the topic of "Educating for Enjoyment." Here was a theme from which much could be expected in the way of blazing paths for the real utility of mind and soul training—the pleasure to be derived therefrom. Mr. Farnsworth dilated on the possibilities that music offered to diffuse the quality of happiness into the somewhat gloomy and serious temperament of the age.

A recess until two o'clock was then called. Luncheon had been ordered from nearby caterers, and all hands made shift to fill the "inner man" or the "inner woman" in parts which the educational séance had not invaded.

At 2 o'clock on Tuesday, in the Great Hall, Prof. Samuel A. Baldwin, head of the Department of Music at the College of the City of New York, gave an organ recital. An organ recital in this hall is an event almost as impressive to

the eye as to the ear. The magnificent proportions of the hall, its gothic and cathedral-like character and dignified coloring, the great allegorical decoration symbolizing the nature and benefits of education covering almost the entire end of the hall, the two great antiphonal banks of organ pipes high above the stage, at either side, all combined to create an effect of loftiness and splendor.

The novelties of particular interest on Prof. Baldwin's program were a "Benedictus" and "Pastorale" by Max Reger, who recently announced that "the musician's mind is the mathematician's" and a "Melody in E" by Rachmaninoff. The "Benedictus" was more like music than one would be led to expect from the current reports of Reger's music, though having no graspable melodies. It was more like a modulatory web than a composition, and had beautiful fleeting moments. One of the organ pipes became so interested in the composition that it went right on playing after the organist stopped, and he had to leave the organ bench and go up into the labyrinth of pipes, hunt out the overenthusiastic one and remonstrate with it. The "Pastorale" is alluring in texture, but does not arrive anywhere. The Rachmaninoff "Melody" was luscious, almost overripe, a Rossetti-ish fragment of beauty.

The Bach Passacaglia in C Minor revealed well the capacities of the splendid organ, and Prof. Baldwin managed the climax with great effect. A "Double Theme Varié" by Samuel Rousseau was impressive, and a Sonata in A Minor by Mark Andrews was intended to be, but succeeded only in tone and not in ideas. The second movement, "Adagio," was more musical. A "Barcarolle" by William Fawkes lent itself to some liquid tonal effects, which were well managed as to registration by the organist. As a composition it is too long drawn out for its ideas, which are not distinguished. A "Theme and Finale" by Karl Ludwig Thiele made a brilliant close.

Prof. Baldwin exhibited a great technical resource and a profound knowledge of the capacity of his instrument for tonal variety and combination, and was enthusiastically received by his audience.

At 4 o'clock in the afternoon, in Townsend Harris Hall, a recital was given by Hans Kronold, cellist, and Miss Atala Valliere, soprano. The latter substituted for Mrs. Edith Chapman Gould at a late hour, Mrs. Gould having a severe attack of tonsillitis. Miss Valliere is a pupil of Mrs. Severn, and was last year in Hammer-

stein's forces at the Manhattan Opera House.

Mr. Kronold led off with a "Romanza" of Beethoven, "Evening Song," Schumann, and "Rondo," by Boccherini, which he played with excellent tone and phrasing, and in a masterly style.

Miss Valliere then sang "Deserta," by Mattei, and revealed a voice of great resonance and carrying power—a voice having that searching quality that should carry well over the footlights. She sang with style, and not without evidence of dramatic feeling, and moreover with good tone delivery and exceptional breath control.

Mr. Kronold played a "Polonaise," "Widmung" and "Tarantelle" by the ubiquitous composer whose name is never absent from a cello recital program, Popper. He also played a group of his own compositions, Romanze, La Vision de ma Mere, Spinning Song, Air Religieuse, and Witches Dance. All these compositions showed a fluent, albeit somewhat old-fashioned melodic style, and all were effective in exhibiting the traditional capacities of the cello. Mr. Kronold played them with a brilliance and assurance which proved him master of his instrument. He was well accompanied by Edwin Rechlin.

Miss Valliere also sang a group of songs as follows: Edmund Severn, "To My Beloved" and "Her Violin"; d'Hardelot, "Youth and Love"; Denza, "Si tu m'embrasses"; The first of the Severn songs has much charm and musical quality, and was sung with great sweetness of tone. The second song is more pretentious, but makes less musical appeal, although more brilliant in effect. To substitute for a well-known singer is always an ordeal, but Miss Valliere was a substantial success on her own account. Mrs. Severn accompanied her in an artistic manner.

With the oncoming of evening, the torrid atmosphere which impressed the visiting teachers with the idea of the unexpected proximity of the equator, cool and grateful breezes swept across the Hudson from the Jersey Hills and gave rest to arms weary from the valiant use of fans. Thus it was with feelings better attuned to listen to the musical offerings that the first grand evening concert was begun in the Great Hall.

J. Warren Andrews had the honor of leading the program with Rheinberger's Pastoral Sonata, op. 88, on the organ.

Sarjeant's "Blow, Blow Thou Winter Winds," from "As You Like It," was a very suggestive and cooling second number, and some of the audience who had nearly melted during the day session wished

it had come before. Edwin H. Lockhart, basso, was the assisting artist, and the resonance and virile strength of his voice proved very pleasing.

Amy Ray, contralto, found able expression of her talent in an aria from "Samson et Delilah." Her diction and phrasing were reminiscent of Mlle. Gerville-Reache, of Hammerstein's opera company.

Then Dr. Frank R. Rix, who recently performed such Trojan feats at the Madison Square Sängerkreis, took up the bâton before 350 boys from Public School No. 186, who sang with a lustiness and well trained facility that promises fair when they reach the college yell age. Levy, however, cannot contradict the fact their singing was highly gratifying to their instructors. Jones's "Blow, Bugle, Blow," and Barnby's "Sweet and Low" were their selections.

Dr. Ion Jackson sang a tenor aria from Verdi's "Masked Ball," and found his audience ready for more at conclusion.

Mr. Andrews then brought out the beauties of selections by Gounod and Handel-Whitney.

Mr. Lockhart's second number was Secchi's "Lungi dal caro Bene." Miss Ray followed with songs by Brahms and Massenet. Dr. Jackson's final pieces were Johnson's "If Thou Wert Blind" and Schlieder's "Reconciliation."

The finale was the singing of a patriotic song, "The Empire State," in which Laura Sedgwick Collins at the piano, Mr. Andrews at the organ and the chorus all contributed.

The Wednesday session, which opened at 10 o'clock in the morning, was given over to three lectures and round tables. Louis Arthur Russell conducted the meeting which was addressed by Frank Hunt Potter, on "Teaching by Indirection"; H. Brooks Day had charge of the round table addressed by Harold Vincent Milligan, organist of Rutgers' Presbyterian Church, whose subject was "The Organist and Piano Practice," and E. M. Bowman was the chairman of the gathering which heard Gustav L. Becker talk on "Traditional, Scientific and Ideal Methods in Piano Playing and Teaching."

David Bispham was the star of the 11 o'clock session, conducted by Louis Arthur Russell. Mr. Bispham gave a lecture recital, choosing as his subject "The English Language in Song and Speech," which he illustrated by songs in English and by the recitation of Poe's "Raven," to the music of Arthur Beigh.

These events and the remainder of the Wednesday program will be reviewed fully in MUSICAL AMERICA next week.

HAMMERSTEIN BACK FROM EUROPEAN TRIP

He Has Collected "an Incomparable Group" of Grand Opera Singers

Oscar Hammerstein arrived Tuesday on the *Kronprinz Wilhelm* without the sacred hat which is identified with the impresario's appearance. He wore a soft gray hat and explained that after his accident in a taxicab in Paris he had not been able to find a silk hat of suitable lines in Europe. He ordered one from his private block as soon as he got uptown.

"I have been eleven weeks in Europe," said Mr. Hammerstein, "and I traveled as far as Constantinople in search of artists, but I feel that the trouble was worth while, as I collected an incomparable group. I had particular difficulty in getting the singers for my *opéra comique* season. The day before I left Paris Mr. Dippel asked me if I had any artists I did not need, as he had been scouring Europe and had not yet found a singer for *Mme. Lange* in 'La Fille de Madame Angot,' which is to be sung at the New Theater. I can readily believe that, as I had to go to Russia for one of my sopranos in the *opéra comique* branch of my company."

The "educational season" at the Manhattan begins on August 30, and the regular season on November 15. Mr. Hammerstein said he had selected the site for his Brooklyn opera house, but would not begin building at once, as his plan was not to open the theater until next season.

"I have heard 'Elektra' in Berlin, Dres-

den and Vienna," he said, "and discovered that the success of the opera depends on the way it is done. Strauss shoots music, and his latest opera must literally be cannonaded at the public; otherwise it makes no impression. The cities which did not like it were those in which it was not sung as the composer intended. I shall give the opera in French along with a new work I acquired in Budapest called 'The Violin Maker of Cremona,' by Jan Hubay. I shall also produce Strauss's 'Feuersnot' in French."

Mr. Hammerstein said that his educational season was to include operas in both French and Italian.

"Carasa is a great tenor," he said, "and will sing the leading rôles in all these performances. Then I have six conductors, and for this season, at which the highest price for a seat is to be \$2, I am having entirely new scenery painted. It is practically beginning all over again, as everything is to be new."

DR. WOLLE IN BETHLEHEM

Founder of Bach Festivals Gives Notable Organ Recital

SOUTH BETHLEHEM, PA., June 26.—Dr. J. Fred Wolle, director of the music department in the University of California, returned to this city after an absence of five years, and gave an organ recital on the instrument which he used to play during the great Bach Festivals here. Mr. Wolle's long absence from the city which first gave him an opportunity to develop his unrivaled

presentations of the choral and instrumental works of the great Bach, did not detract from his drawing power, and he was greeted by a large audience.

It was characteristic of Dr. Wolle's devotion to the music of Bach that he should choose an almost unknown work by that composer for his recital. The entire program consisted of the "Glodberg" variations transcribed for the organ by Dr. Wolle himself. These are thirty-two in number, and require an hour and a half to perform. The player's rendition of the composition displayed all of the old characteristics and many new excellencies. Dr. Wolle, a great organist when he left Bethlehem, has added very materially to his powers as an interpreter, and played in a manner to arouse the greatest enthusiasm.

The large audience refused to leave after the close of the Bach variations, and compelled Dr. Wolle to add many numbers familiar through past performances.

Hammerstein to Produce "Salomé" in Paris

PARIS, June 26.—Oscar Hammerstein, of the Manhattan Opera House, New York, announced to-night that he would produce "Salomé" next year in Paris in French, with Mary Garden and the regular New York cast.

Anita Rio's Covent Garden Début

LONDON, June 26.—Mme. Anita Rio, of California, made a successful début in grand opera at Covent Garden this evening, appearing in the rôle of Donna Elvira in "Don Giovanni."

During the past season all of Haydn's quartets were played in Vienna. The chamber music organizations divided the work among them.

Lawrence College Summer Course

APPLETON, WIS., June 28.—The first annual Summer course of the Lawrence College Conservatory will open July 5, under the personal direction of William Harper, of New York, dean of the school of music. The success of the school under Prof. Harper's able direction for the last two years has created a demand for the Summer session, and the entire faculty will remain here for this work. John Mahin Bunch and Mrs. Bunch, of Cincinnati, O., are new additions to the faculty for 1909-10, who will assist in the Summer work. Robert Adams Buell, in charge of pianoforte instruction, has resigned to enter concert work exclusively, and Mr. Bunch will succeed him, Mrs. Bunch assisting in the vocal department. Mamie Nelson, a graduate of the theoretical course this year, will become instructor of beginners in pianoforte. The Summer course ends August 13.

M. N. S.

Thomas Orchestra in Louisville

LOUISVILLE, KY., June 28.—The last Spring concert of the artists' series was given at Macauley's Theater on June 24, the Thomas Orchestra being the attraction. The program was well chosen, and was rendered with the usual excellence. Mr. Stock and his men were greeted with great applause.

H. P.

A New Teacher for Chicago

Hans Johannes Hansen, a solo violinist of note in the Northwest, and well known through his connection with the schools of music at Carroll College, Waukesha, and Luther College at Racine, Wis., his native city, has opened a studio at No. 403 Handel Hall, Chicago.

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THE REMARKABLE ACHIEVEMENTS OF A REMARKABLE CHILD PIANIST

Little Pepito Arriola, Who Will Tour America Next Season, Astonishes the Greatest Musical Authorities—Has a Piano Built Especially for Him

LONDON, June 24.—Little Pepito Arriola, the Spanish wonder child pianist, is again amazing and delighting London audiences, and even the critics. It is three years since he made his London debut—a seven-year-old, sturdy boy, with no suggestion of having been overworked to accomplish the marvelous results.

It was Maestro Campanini who first advised that the child study seriously the piano, which instrument was already Pepito's favorite diversion, and it was Mme. Campanini who brought him to her husband's notice. The artist pair were then—some seven years ago—in Madrid, where the maestro directed the opera, and his wife was first dramatic soprano. The proprietor of the hotel where they were staying told her of a remarkable child not yet three years old who played the piano amazingly, and asked if she would not like to hear him. But the prima donna was somewhat skeptical. She had heard of and met too many of these *wunderkinde* who so frequently failed to justify their friends' boasts. But the proprietor said so much that finally she mentioned the child to her husband and he said: "Let us have the child here and see what he can do."

So one day little Pepito came with his mother. He marched into the room quite unabashed, and demanded of the maestro: "Am I here to play for you?"

Campanini, much amused, said yes. Thereupon the child climbed up on the piano stool and played something. When he had finished the maestro asked:

"Why don't you play something else? Is that all you know?"

He was curious to see what this self-possessed midget would reply. The answer came promptly enough:

"But I am only a little boy. How could I know many pieces?" Then he added: "You play something for me, and afterwards I will play it for you."

Signor Campanini, highly amused, complied with the request, the boy standing close beside him, listening intently, his brows contracted in a droll frown of absorption. When the maestro had finished: "Play it again," said the child. Campanini complied, and then Pepito took his place and played by ear, of course, but with absolute accuracy as to melody the piece which he had heard for the first time that day. His tiny hands could grasp but the simplest chords.

"It was droll to see him," said Mme. Campanini, in speaking of it recently. "He



PEPITO ARRIOLA

This Little Spanish Pianist, Whose Work Has Astonished Europe, Will Tour America Next Season

would play one note with his little fifth finger of the left hand and then carefully reach for the third and fifth above it and strike them together."

Signor Campanini declared that the child undoubtedly had decided musical talent, and questioned his mother about him. She was a piano teacher. Her first intimation that she had of the boy's gift was one day when he was about two years old. She was alone in her apartment with the child and a maid. She had not noticed that the boy had left her room when from the adjoining room came the sound of piano playing.

"Who is in the drawing room?" she asked of the maid who was with her.

"No one, madame."

"Certainly there is some one, do you not hear the piano?"

"Madame, there is no one in the apartment but Pepito and ourselves."

The mother went softly to the door, and peeped in. There was Pepito standing on a stool by the piano and carefully supplying bass notes to a melody heard somewhere, and which he was playing with his right hand. "You should teach the boy," said Campanini, when he heard that these attempts were the tiny child's chief diversion. "Not regular lessons, but one day show him a scale, another day another." The mother explained that she had been afraid of impairing his health. But she took the maestro's advice, and the results were remarkable. The Campaninis left Madrid soon

after, but not many months later Arthur Nikisch came on a concert tour. He, too, heard the boy, and was so impressed that he offered to superintend his musical education if his mother would let little Pepito come to Germany. Through the kindness of the Dowager Queen of Spain, who was also much interested in the child, and had received him and his mother several times, and of the Princess of the Asturias, an allowance was made the mother sufficient to enable her to leave her lessons in Madrid and accompany her gifted child to Germany.

Pepito is a sturdy, healthy child, and when he is not practising on his beloved piano—an instrument made especially for him, for his hands are still too small to reach an octave on a normal sized piano—he plays and amuses himself like any other boy of his age. He vigorously objects, however, to ladies who try to kiss him and pet him. Even when he was much younger he objected, for, as he told Mme. Campanini, "I am a man, and ladies must not kiss me. I don't like it." He has studied harmony and composition for several years along with piano, and at present is busy writing a symphony for orchestra.

At his first London concert this season he played with orchestra under the baton of Nikisch himself the Liszt E Flat Concerto, and, as might be expected, literally "brought down the house." At his recital on June 10 he played Liszt's arrangement of the Bach G Minor Organ Prelude and Fugue, a Chopin prelude and the Scherzo

Campanini Was His First Critic and Foresaw Great Possibilities That Have Been Realized—Some Interesting Stories About the Spanish Wunderkind

in B Minor, the Liszt Liebestraum and Rhapsodie No. 6. The enthusiastic audience clamored for more, so he added a Gluck-Brahms gavotte. One of the most remarkable features of this prodigy's playing are the exquisite tone—limpid, musical, and which already he shades and colors more than many an adult—and the artistic interpretation. Other children have perhaps shown equal technical facility, but I have never heard these qualities so developed in another youthful pianist.

Then, too, he is absolutely unaffected at the piano. There is no posing, no striving for effect. He seems quite unconscious of his audience. When he finishes he rises, makes a funny little bow and hurries off the stage, running down the last steps.

He has a tiny sister of four who is apparently equally gifted. She has played for some musicians in London, who were amazed. She, too, has a specially built little piano, and the two children delight to play together, one improvising a theme, the other responding, etc. Then there is a third child in the interesting family, a baby a year old, who beats time or sways in harmony with the rhythm of what the mother or brother and sister are playing. Apparently it is only a question of a few months when this one, too, will show decided musical talent. Mme. Campanini asked the little four-year-old girl if she would come some day and play for the maestro as Pepito had done.

"Oh, no," said the child positively.

"Why not?" asked Mme. Campanini, adding persuasively: "After you have played we will give you some bonbons."

"Oh then, yes," said she, with equal promptness.

A friend of the family took Pepito out with her one afternoon, and after they had been gone some time asked him if he were thirsty, and what he would like to drink.

"A cup of coffee, please," said Pepito.

"Nonsense," said the lady, highly amused. "A little boy like you must not drink coffee."

"I know mamma wishes me to drink only milk, but you are fond of me," said he coaxingly. "You will let me have just a little, little cup of coffee, will you not?"

It will be seen that Mme. Arriola intends that Pepito shall consider himself merely a little boy, not a youthful artist, whose fancies are to be indulged. Needless to say, this makes him infinitely more attractive than the little old men and women of ten and twelve who are so often brought before the public with far less reason than in the case of this gifted boy.

ELISE LATHROP.

COLUMBUS FESTIVAL ENDS

Oratorio Society and Thomas Orchestra Achieve Triumphs

COLUMBUS, O., June 28.—The fifth annual music festival given by the Columbus Oratorio Society ended Saturday with a performance by the Theodore Thomas Orchestra, the assisting soloists and the chorus. The "Walpurgis Night," by Mendelssohn, was the work rendered.

Thursday evening, the Steindel Trio opened the series with an excellent and greatly appreciated program. The audience was necessarily a small one because of an electrical storm that came up just at eight o'clock. Memorial Hall is not on the car line, and seems to have been somewhat hoodooed by stormy concert nights all of this season. In spite of the weather, the trio was greatly enjoyed, and each member was generously encored.

Friday evening the Thomas Orchestra opened the program with Beethoven's "Leonore" Overture. The oratorio "Elijah" followed, the solo parts being sung by Marie Zimmerman, soprano; Adah Campbell Hussey, contralto; Daniel Beddoe, tenor, and Tom Daniel, basso. Florence Hinkle, who was to have taken the soprano parts, was unable to come because of sickness, and her parts were acceptably taken by Miss Zimmerman.

Saturday afternoon the program opened

with Wagner's "Huldigungsmarsch" by the Thomas Orchestra. After a most beautiful rendition of Mendelssohn's "Walpurgis Night," by the society, under the direction of William E. Knox, the efficient director, with the assistance of the Thomas Orchestra they played Grieg's "Peer Gynt" suite, which received unusually enthusiastic applause. Mr. Stock in acknowledgment played Dvorák's "Humoresque," which was immediately greeted with a storm of applause.

From a financial point of view, the festival was a failure, although the admiration of everyone is given to the Oratorio Society for attempting so large a festival so late in the season. However, the losses are not heavy enough to discourage the organization in the slightest degree.

H. B. S.

Don Carlos Buell at Jubilee

Don Carlos Buell, tenor, a pupil of Dr. Franklin Lawson and soloist at the Emanuel Baptist Church, Brooklyn, and the Temple Beth-El, New York, was the leading tenor soloist at the golden jubilee of the B'rith Abraham given at the New York Hippodrome.

Georg Lucas, the French tenor, who sang at the Metropolitan during the last year of the Conried régime, has been singing lately in Paris.

IOWA TEACHERS MEET

Fort Dodge Has a Four Days' Series of Musical Events

FORT DODGE, IA., June 26.—The Iowa State Music Teachers' Association met in this city from June 22 to June 25, inclusive. The officers elected during the convention for the ensuing year are as follows: President, C. A. Fullerton, Cedar Falls; vice-president, Mrs. Pierce Grinnell; secretary and treasurer, Mrs. Bertha Lincoln-Hustis, Dubuque. Program committee: Mr. Thompson, Des Moines, piano; Mr. Prowell, strings; Mr. Matlack, organ; Mrs. Carmichael, public school music.

The first program was arranged by the Fort Dodge committee and was of exceptional merit. Special mention should be made of the singing of the Orpheus Glee Club of male voices, of Winterset, under the direction of Dr. Leach. The Wednesday afternoon program was given by the pupils of the State University and was very creditable. Among those who should be mentioned are Ethel Denton, Marie Harker, Floy Wissler, Annie Galinsky, Laverne Beale and Esther Dooley.

The Wednesday evening program was rendered by the teachers of the State, and the following appeared on the program: Faith Snyder, Charles City; Mrs. Fae La Grange Lyman, Grinnell; Martin J. Bruhl, Burlington; Jean Briggs, Dubuque; Mrs. Frank R. Watson, Cedar Rapids; Marion T. Ransier, Independence; Wilma Bashor, Waterloo, and Ralph Lawton, Iowa City. The annual sacred concert was given by Henry W. Matlack, assisted by the Co-Haughton String Quartet and Elsie Lincoln, soprano. The ensemble program of Thursday evening was given by the Cox-Haughton String Quartet and Scott Prow-

ell and Horace Knittle, violinists. The Friday evening program was again in the hands of the various teachers, among whom may be mentioned Livingstone A. Mitchell, Shenandoah; Frank Olin Thompson, Des Moines; Ada Campbell, Dubuque; Henry Ruyfrock, Des Moines; Sylvia Garrison, Des Moines; Cornelia Japson, Des Moines; Frederic Heiser, Sioux City, and Agnes Swan, Independence. The various round-tables and discussions were well attended.

S. B. P.

Seattle Orchestra Attracts Crowds

SEATTLE, WASH., June 24.—The third Sunday afternoon concert at the grounds of the Alaska-Yukon-Pacific Exposition took place on June 20 under the direction of Michael Kegrize. The Symphony Orchestra played a semi-popular program, and was compelled to respond to three encores. Over 6,000 people were in the audience which heard the concert. The work of the Seattle Orchestra, always appreciated in the organization's home city, is beginning to be recognized as exceptional by the many visitors who are attending the Exposition.

Caruso's Prophecy Fulfilled

ST. GEORGE, UTAH, June 26.—In the Berlin Royal Opera House, for the next five years, Lucy Gates, of this village, will appear in stellar rôles.

At sixteen Lucy was sent to Berlin to study the piano, but dropped it to become a singer. Later she sang in New York, Boston, Philadelphia and in the West. Then she went back to Berlin.

Caruso heard her. Entranced, he put his hand on her throat and said: "With that throat you will one day be a great star. You sing wonderfully."



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BLOOMFIELD-ZEISLER SAILS FOR EUROPE

Popular Pianist Says She Will
Again Play in America
Next Season

Mme. Bloomfield-Zeisler, her husband and their three children sailed for Europe this week from Quebec. The Summer plans of the famous pianist and her family included a trip to Niagara and through the Thousand Islands, which was taken on the way to Quebec. While abroad the itinerary will take in England, Scotland and Ireland, a major part of the time in England to be spent in London, Berlin and Liverpool. During a tour of the Harz Mountains the party will walk or ride ("as the spirit moves us," to quote Mme. Zeisler), and will stop in the various cities of interest.

Contrary to the report that she will not play in America next season, Mme. Zeisler announces that she will open her tour in Chicago in the Auditorium as soloist with the new Philharmonic Orchestra at its inaugural concert. Following this concert she will make an extensive tour of this country.

The accompanying pictures, reminiscent of a previous tour of Europe, will prove interesting to the readers of MUSICAL AMERICA. They were taken at the Chateau Trevano, in Lugano, Switzerland, the home of Louis Lombard, the former New York musician.

GOLDEN GATE CITY AIDS NATIVE MUSIC

Musicians Organize Center of American
Music Society—Homer Tourjee
in from Tahiti

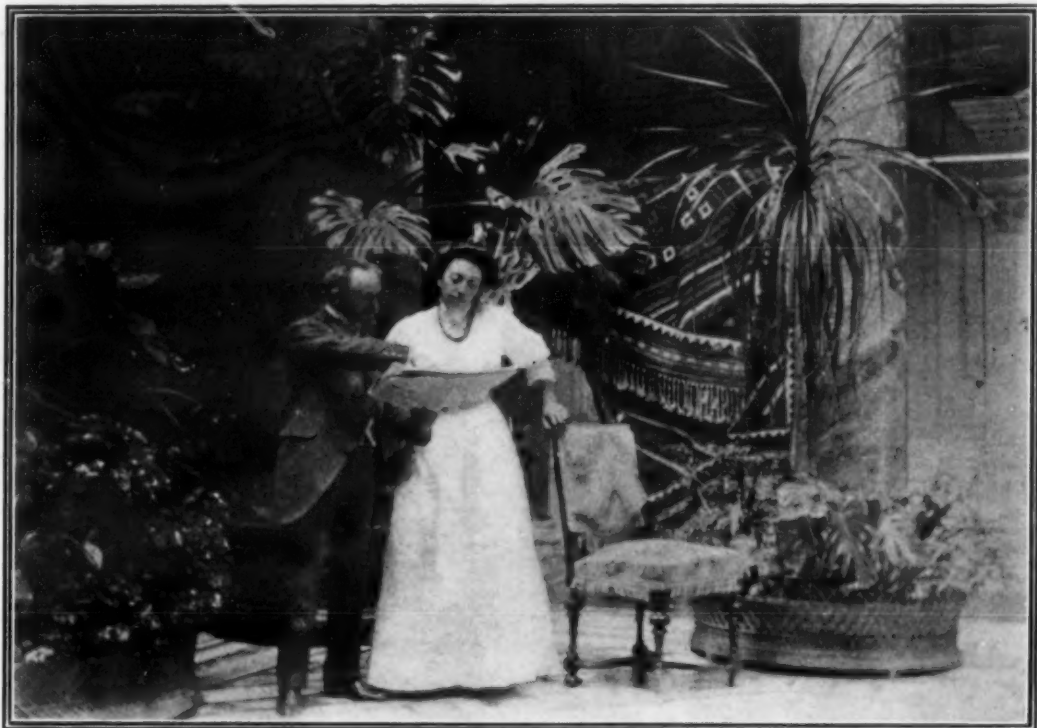
SAN FRANCISCO, June 22.—There is now forming here a center of the American Music Society, of which Arthur Farwell has been writing so entertainingly in his "Wanderjahre of a Revolutionist." The leader of the movement is W. J. McCoy, composer of one of the most ambitious of the Bohemian Grove music dramas and of many smaller things. The Bohemian Club, in giving adequate performances of high class native music of the larger forms, paralleled the work of the Wa-Wan Society, the forerunner of the American Music Society. The organizing committee is composed of Mr. McCoy, J. B. Levison, J. G. Howard, L. H. Eaton and Frederick Zech. Others attending the first meeting, called last week, were Wallace Sabin, H. Perlet, H. Bretherick, A. Locher, Rita Slater, Alyce Gates, Samuel Savannah, Susan Taylor, Anna Wythe, Mme. Bordellini, E. M. Hecht and Louis Lissner.

The new society will take into membership professionals, amateurs and patrons, whose material backing will be none the less welcome. Of course, special attention will be given in frequent concerts to the work of local composers.

The organization of this society, due to the influence of Mr. Farwell, comes while Homer Tourjee is in the city. Tourjee, son of the founder of the Boston Conservatory, is here from Tahiti, in the far South



Mme. Fannie Bloomfield-Zeisler and Louis Lombard, the Well-Known Composer and Patron of Music, at the Latter's Beautiful Home in Lugano, Switzerland



Looking Over a New Piano Score—Mme. Bloomfield-Zeisler and Louis Lombard

Seas, where he has spent five years. As Farwell is an investigator of Indian music,

so is Tourjee of the native songs of the Polynesia, which he has collected and published. Hawaiian melodies have long been popular, one of them being incorporated in the famous Yale "Boola," but far less is known here of the Tahitian. H. C. T.

"There is nothing so barbarous as a bad conception of time," says Ernest Schelling, the pianist.

PITTSBURG'S MUSIC SUPERVISORS UNITE

Teachers in the Public Schools of
Allegheny County Organize
Association

PITTSBURG, June 28.—The instructors of music in the public schools of Pittsburg and Allegheny County met Saturday and formally organized the Music Supervisors' Association of Western Pennsylvania. The meeting was attended by nearly all of the supervisors of the county. Plans will be made for creating a greater interest in music in the local schools, in the hope that the State of Pennsylvania will become highly musical. The following officers of the association were elected: James McElroy, McKeesport, president; C. C. Wood, Bradock, vice-president; Bertha Clement, Oakmont, secretary and treasurer.

President McElroy was elected a delegate to the national convention, which meets in Denver in July. The next meeting of the local organization will be held in Carnegie Music Hall in August on a date soon to be announced.

The management of the Pittsburg Festival Orchestra inaugurated a new feature yesterday, the orchestra giving its first matinee concert at the Schenley. The concerts have been especially arranged for students of music in public and private schools. The soloist was Vera Barstow, violinist. The concerts of the week were well attended, the soloists at the night performances being Mrs. Charles Farrow Kimball and others. Conductor Carl Bernthaller is well pleased with the manner in which the concerts are being patronized.

City Organists Charles Heinroth, of Pittsburg, and Casper Koch, of the North Side, have concluded their season's work, Mr. Heinroth giving his last organ recital yesterday at Carnegie Music Hall. He promises some big improvements in the music of Carnegie Hall in the near future. Mr. Heinroth's concluding concert was well received, a request program, which included Wagner's "Tannhäuser" overture, Sir Arthur Sullivan's "The Lost Chord" and Puccini's finale to the first act in "Madama Butterfly," being played. Koch's concluding concert was given last Thursday night.

The commencement exercises of the Bissell Conservatory of Music were held Friday night.

Florence Hinkle, soloist at the closing concert of the season of the Mozart Club, will be heard here again next season.

E. C. S.

BAR HARBOR'S MUSIC

Summer Concerts to Adhere to High
Standard—The Attractions

BAR HARBOR, ME., June 26.—That the high standard of the concerts to be given at the Building of Arts will be fully kept up this Summer was evident from the announcement made this week by the music committee of the Bar Harbor Association of Arts.

The list of concerts includes the following: July 24, Mme. Corinne Rider-Kelsey and Albert Spalding; August 7, Henry Hadley, orchestra and soloists, old music; August 21, Mme. Olga Samaroff; September 4, operetta, "La Laitiere du Trianon."

This is the third annual series in the history of the building since its construction three Summers ago. Besides the regular series of concerts, a number of other attractions are scheduled for later in the season.

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Dear MUSICAL AMERICA:

Here's a question to whet your intellectual powers and whip up your mental activity in the hot season: What will happen to music and criminality when all criminals take to becoming accomplished musicians? Why should I ask such a question? Well, the Rev. Dr. Lee, of Atlanta, Ga., recently visited the Georgia convict farm, and there heard one of the convicts playing the banjo. He was a murderer, whose only excuse for the deed was that he was drunk at the time. His playing moved the soft heart of the dominie, who exclaimed, "A man who can play the banjo like that should not be locked up," and at once went to work to secure a pardon.

The insanity plea is beginning to be played out, but here is a successor for it that gives promise of being effective, the plea of having a musical temperament. A man commits murder under peculiarly horrible and atrocious circumstances, in broad daylight, on a crowded street. A policeman takes him to the police court. When the judge charges the jury, the prisoner rises and with an air of injured innocence says, "But, your Honor, you should hear me play the kettle drum." "Oh, I beg pardon, sir," says the judge, "I didn't know you had a musical temperament. That puts another face on the matter. Here, clerk, write a letter of introduction for this maligned man to Horn & Sharp, musical managers."

I have noticed that crime and music often go hand in hand. If you don't believe me, go to a concert—almost any concert—and see for yourself. The case of Nero affords a striking historical example. But being in the emperor business, and having the sentencing power in his own hands, Nero didn't even have to go to the trouble of entering a plea.

Music and crime is a fertile theme for meditation and musing. If all murderers, in their ardor for immunity, become musicians, what will happen to music? Will they murder the music also? I wonder what would be the natural musical taste of a murderer? Would he seek in music a narcotic, a Lethe, to give him forgetfulness of his life of crime—something to put him to sleep, like the music of Debussy or d'Indy? Or would he cultivate music that would give a stimulus to crime, as that of Reger or Strauss?

Then there is another suggestive thought. Why not use music in the prisons as a means of punishment? What glorious opportunities would arise to "make the punishment fit the crime"! The prison orchestra could keep the defaulting cashier in a state of perpetual disgust at his lack of success as a malefactor of great wealth by playing to him, "I'm the Man That Broke the Bank at Monte Carlo." Or the wife-beater could be strapped in a chair and made to listen to the *Sinfonia Domestica*—that is, however, unless it should be rendered impossible by the clause in the Constitution prohibiting "cruel and unnatural punishments."

I am wondering if there is any connection between these two latest pieces of operatic news—that Messrs. Gatti-Casazza and Dippel have made arrangements to produce six French operas at the Metropolitan Opera House this coming season, and that Oscar Hammerstein lost his hat. It is possible that the directors of the Metropolitan felt that by their action in setting up a rivalry to the Manhattan Opera House on

its own particular ground, French opera, they could cause the great Oscar to lose his head. As it was, he lost only his hat. The astute Oscar may be depended on not to lose what he carries in it.

It was in Paris that this adventure befel the Opera King, but it is not given out just how he lost the hat—it was that famous silk hat that you see in the cartoons. It might have been on a wager as to the salaries at which he expected to secure some of the Continental song birds. Then there are places in Paris where it is rumored that one is liable to have his hat kicked off. But on this subject the chroniclers are mute.

Anyway, it embarrassed his daughter by preventing his joining her at Cherbourg, so she made the trip home alone, in a penniless and orphaned condition, having given up a large check in London as security for her hotel bill. It seems that the hotel refused to cash so large a check. There is no end to the troubles of an impresario.

The latest scandal in high life is something to make your hair stand on end. I scarcely dare whisper it to you. Some thirty or forty English clergymen, including two dignified Bishops, who were visiting Germany, not only attended a gala performance of "Aida" in Berlin, but they attended it—on Sunday. They explained their disgraceful action in accepting the invitation by saying that they thought it only the part of courtesy to conform to a tradition which was regarded as correct in the country of their host. As their host was no other than Kaiser Wilhelm, their crime against morals may have been in reality, and as a last resort, an attempt at propitiation. Perhaps they had hopes that by the exhibition of the sacrifice of so precious and deep-rooted a quality of virtue on their part, the Kaiser would forbear sending that fleet of sausage-shaped dreadnought airships over to England, which invasion Hashimura Togo says is due in 2003.

The problem of the artistic legitimacy of the opera, or of the best possible manipulation of this much discussed mongrel art-form, will never cease. Debussy has not won London over with "Pelléas and Mélisande." London *Truth* says: "It is no more natural for *Pelléas* and *Mélisande* to chant to Debussy's orchestral atmosphere than for *Tristan* and *Isolde* to sing Wagner's music. The Debussy convention departs rather less widely from reality than that of Wagner, but this is all, and the question is, therefore, whether the gain is worth the loss. Is it worth while sacrificing all that has constituted the glory of the music drama hitherto by throwing over the advantage of the fundamental resources of musical effect for the sake of approximating rather more nearly to conditions which are fulfilled still more perfectly by the ordinary spoken drama, without music at all?"

Poor opera! Just as it thinks its Protean nature is getting settled for good and all by the newest operatic composer of each new epoch, along comes some shrewd observer with a sharp stick and punctures its self-satisfaction. I fancy opera has as many ends and aims as there are operatic composers. Puccini would probably say that the aim of opera is to provide high notes for the singer. Strauss would most likely say that it is to provide notes of high denomination for the composer.

Not even the heated term serves to check the publicity that is the price of fame. If the famous are not doing anything to inspire publicity, then enterprising journalists must make up "copy" about those who would do so if the season were right. An elaborate cock-and-bull story about Mary Garden's sister, sent to the New York *American* by Vance Thompson last week, seems to be of this order. He writes that Mary Garden keeps her young and beautiful sister locked up in a room in her Paris apartment to keep her from Dalmore, who is madly in love with her, and who is bidding high for release by his wife, who, the *American* correspondent says, is half blind. Vance Thompson has of late been giving evidence of a brilliant imagination, but the last stroke puts him in the class with Turgeneff and Poe.

I don't doubt but that Mary Garden is quite capable of locking her sister up in a room. It is within the range of possibility that the beautiful young sister may entertain sentiments of affection for a great opera singer. It is less likely that Dalmore is seriously considering a sojourn in

Dakota. It is very evident that Vance Thompson is hard up for sensational "copy" in Paris.

The American Indian dies off, but interest in his arts comes to life in inverse ratio. Latterly it was Puccini who was studying Indian music along with other American music (which does not exist), preparing to compose the "Girl of the Golden West." Now it is no other than Paderewski himself. A dispatch to the New York *World* from Paris says that he has invited Henry Eames, the American pianist, who lives in Paris, to spend the Summer with him at his home at Lake Geneva. Mr. Eames has made a study of American Indian folk-songs, but hasn't talked about it. It is not known where he got his information, but one can see a good many Americans in Paris who act like Indians, and perhaps he learned what he knows about it from them. He will initiate Paderewski into the mysteries of his collection of Indian melodies.

The dispatch says that Paderewski, since rheumatism has attacked his fingers, is now devoting his time to composition, and has turned his attention to American music (which does not exist). His two interests in this field are E. A. MacDowell and the aboriginal Indian songs. Now that the great ones of the earth lend the dignity of their interest to these matters, perhaps we will have more practical support for these ideas at home. The managers of the Berlin Opera, who have recently accepted Nevin's Indian opera, "Poia," the greatest living Italian composer, and the world's most eminent pianist should prove a strong influence in waking up more active and intelligent interest in American music (which does not exist) at home. An extremely profound book on "Hopi" songs, by Benjamin Ives Gilman, of Boston, has recently appeared from the press of Houghton, Mifflin & Co. Of this, more later.

There was a time a year or so ago when dancing as a fine art had not become an out-and-out profession. Great dancers bore so strong a resemblance to angels' visits, and were in such great demand in the widely separated centers of civilization, that they did not come into professional conflict. That good old time is dead and gone,

and now dancers are no more exempt from the circumstances of professional rivalry than mere musicians are.

I learn that Isadora Duncan asked to see a program of a charity performance at the Paris Opera House, in which she was to take part, and when she saw that the Russian dancer, Pavlova, was to appear she declined to participate. She said that the beautiful Russian had stolen most of her dances.

The Parisian press and public sympathize with the Russian, who is much the rage. Isadora should have been a good sport and gone on, both to show that she was sincerely flattered by the imitation, and that she could not be outdone on her own ground. They say that her career is likely to suffer materially in Paris because of the event. What would Paris do without an artistic row! Once it was Puccini and Gluck, then it was Wagner and Meyerbeer. Now it is Isadora Duncan and Pavlova.

How's this for a choice bit of musical criticism? Charles M. Loeffler, of Boston, tells of a noted French critic who not long since had to listen to a work of great but not "heavenly" length, by a composer named Magnard, who is more earnest than dazzling. The critic was asked to express his opinion, and replied at once: "This work is the masterpiece of tedium. The composer pulls your hairs out one by one, and when the composition is over you are bald-headed."

Your

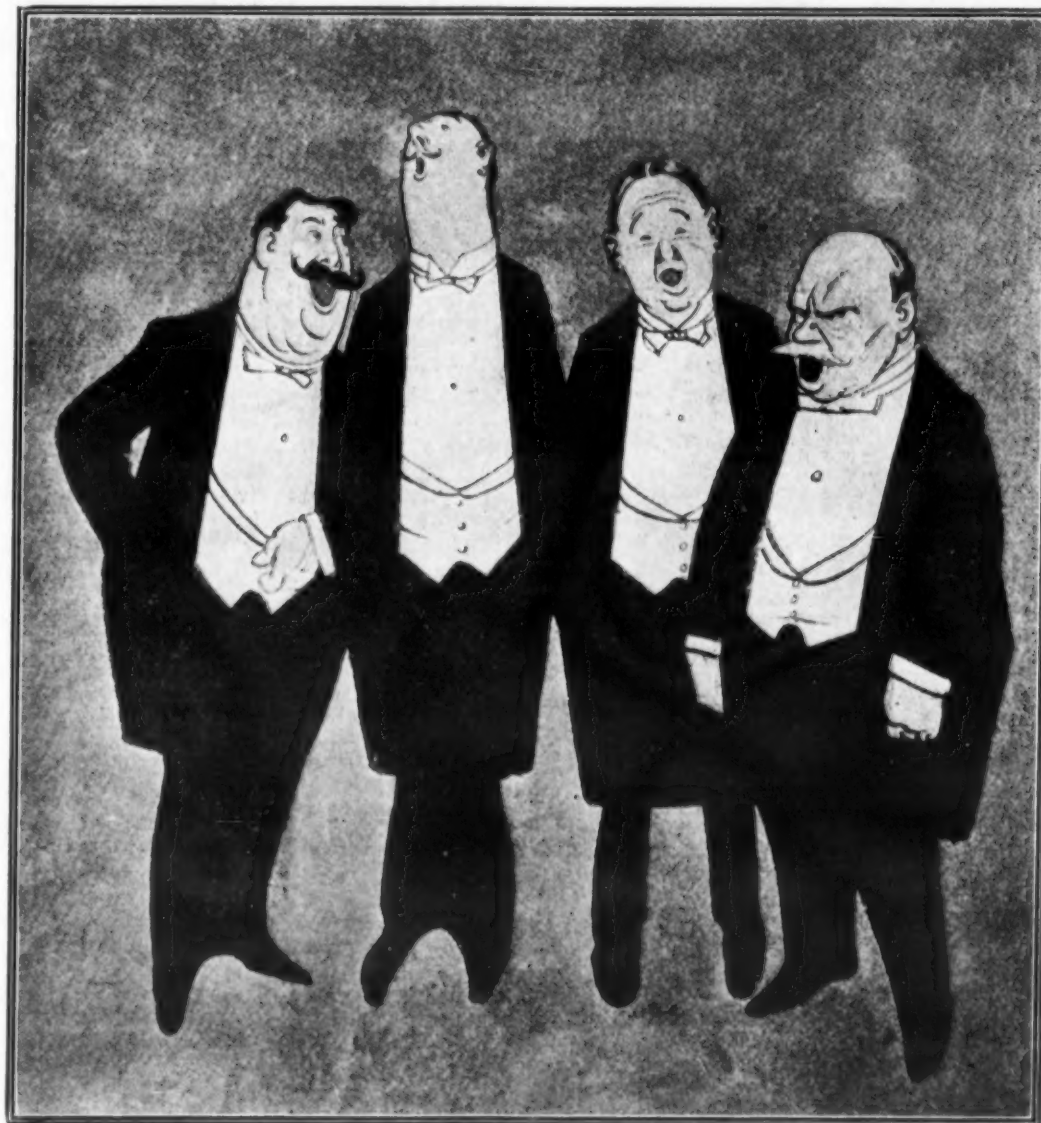
MEPHISTO.

Julian Story Weds Mrs. Bohlen

LONDON, June 25.—Julian Story, the artist recently divorced by Mme. Emma Eames, married last Wednesday Mrs. Elaine Bohlen, a Philadelphia woman, in the office of the Registrar, at Marblebone. Only a few friends were present as witnesses. Mr. Story explained that the privacy of the wedding was caused by the fact that his affairs have had, in his opinion, too much publicity recently.

An Austrian flutist has constructed a bass flute that bears the same relation to the ordinary flute as the viola does to the violin. The tone is said to be full, rich and sweet.

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Manager, Back from Europe, Tells of Celebrities He Has Engaged for the Next Musical Season

"Yes, I went abroad for a rest, but I never was more tired than I was a few days ago when I boarded the *Lusitania* at Liverpool," declared Colonel R. E. Johnston, the manager of musical celebrities, shortly after his arrival in New York last week.

"I engaged a lot of artistes. Most of them are known to the general public in America, but all of them are well known to the musical public. I have for next season thirty-four attractions.

"I went to Europe determined to arrange, if possible, for some sensations—musical sensations, I mean. I did it. The first one is Pepito Arriola. He is eleven years of age, born in Spain, and has the stereotyped parents who stand around and gesticulate and talk—or at least try to talk. Pepito is a pianist—a marvel, a wonder, a sensation. He is at this moment the musical lion of London. You will remember Josef Hofmann when he was first presented here in America, and what the people said about him? Well, Pepito is another Hofmann, only he has progressed as the world progresses. It is not an easy matter to present this young marvel. I have to have special pianos built for him. I have brought with me a chart of the keyboard that must be built. I don't anticipate much difficulty over this, however. You know the ingenuity of the American piano manufacturer.

"While we are on the subject of prodigies I want to tell you that I picked up out of the streets of London a young boy whose name—or at least he says that's his name—is Jascha Bron. I had been listening to violinists brought to me by the leading musical managers and leading musical people in London—I had been listening to them for a week. I was sick of them, and I told Daniel Mayer, who is the manager of Elman, that I wouldn't hear another one. He finally persuaded me to hear this boy Bron, whom he had brought especially from Varosie, Russia. Well, I engaged him in three minutes. This boy has everything that is necessary to make a success with; he has all the fire, dash, brilliancy, verve and bravura that the American musical public are looking for. He is sure to make a great success. His repertoire consists practically of everything in violin literature.

"Yes, I engaged another violinist—in fact, I engaged three more violinists. Thibaud, who is known throughout the world as one of the first in the world. He will come to America in the early part of January. He will be heard in the leading cities of this country with the symphony orchestras. I went to Paris to hear Thibaud, but he had left there. Finally I heard him play at a private musicale given at the home of Lady Speyer, in London.

"One of the most interesting musical presentations I will make next season will be that of Mme. Liza Lehmann, celebrated principally through her 'Persian Garden' music. Mme. Lehmann will have with her a quartet of singers who have had great experience in the rendering of Mme. Lehmann's works. I engaged specially for her 'Nonsense Songs' a boy and a girl that I believe will make New York sit up—especially the boy. He is sixteen years of age, and he looks but eight, and his voice at the present time is like that of a coloratura soprano.

"Yes, I engaged Maud Allan at the highest price ever paid any artiste. This does not except Paderewski, Caruso, or any other living artist. The only one who ever approached the price that I pay Maud Allan was Patti. Mr. Butt, the manager of the Palace Theater, London, where Maud Allan danced for eighteen months, showed me the receipts.

"I have also arranged to bring Beecham's London Symphony Orchestra of eighty-five players. Thomas Beecham, the conductor, is the son of the celebrated pill manufacturer, but is only the son! He knows nothing about his father's business. It was not his selection that he is the son of a pill manufacturer. Yes, Beecham has millions

—many, many millions—I mean pounds, not dollars. This organization will be first heard at the Metropolitan Opera House on Easter Sunday night, and they will present for the first time in America the new works of Frederick Delius. Mme. Nordica says it is the finest orchestra in Europe. What's the use of saying these things to the American people. It has got to come and make good. Beecham will do this. He has the best material that money can buy. The wood winds of the orchestra are simply wonderful. There is nothing better in the world than Beecham's Symphony Orchestra, except possibly our Boston Symphony. This orchestra will make a tour in America of five weeks, filling festival engagements.

One of the special attractions with the orchestra will be Kathleen Parlow, a young Canadian violinist of marvellous attainments.

"Thomas Quinlan, the celebrated Irish tenor, will also make his first appearance in America in conjunction with this orchestra.

"I am also bringing, for twelve performances, the celebrated Australian violinist, Elsie Playfair. This girl has the tone of Wilhelmj and the brilliancy of Wieniawski.

"Oh, I forgot to tell you that I arranged in Berlin, two weeks ago, an engagement with one of the most wonderful artists that the world has ever known. He is Kusnezsky, the celebrated contrabass player. I shall present him as a soloist with the symphony orchestras.

"Oh, Maud Allan doesn't come this season. She comes next season—couldn't bring her this season. I have Isadora Duncan, in conjunction with the New York Symphony Orchestra, Walter Damrosch, conductor. The Duncan-Damrosch tour begins October 4. Miss Duncan's first New York appearance will be on November 9, at the Metropolitan Opera House. What's the use of talking about it! Everybody knows there isn't an opera house, concert hall or theater in New York large enough to hold the people that wish to see Miss Duncan dance Beethoven and Chopin to the accompaniment of Walter Damrosch and the New York Symphony Orchestra.

"Yes, I've a lot to do this season, and I am glad to get back because it is high time that I should get at my desk with my coat off.

"Besides those I have mentioned to you, I have also engaged Gertrude Peppercorn, the English pianist, for a tour of thirty concerts, beginning January 5; also Mme. Jomelli. The latter was one of my successes last season, and she will be this season. She will sing from October 1 to July 1. Although I've been in Europe for the last six weeks, Mme. Jomelli has been singing nearly all the time I've been away. In fact, she doesn't have a vacation until August 5.

"My bass is Myron Whitney, Jr. He goes first on tour with Mme. Nordica and afterward with Mme. Liza Lehmann.

"One of the best singers I heard in Europe was an American by the name of Lilla Ormond. She is a mezzo-soprano, and has the most charming personality I ever saw on any stage. I heard Miss Ormond sing in London, Dresden, Brussels, Berlin and Paris, and her success was equally as great in each city.

"In addition to those mentioned I have also engaged for next season Mme. Langendorff, contralto; Marie Nichols, violinist, and Clara Clemens, mezzo.

"By the way, I saw Mr. Dippel in Berlin and Paris, and arranged with him for the Metropolitan Opera House for twelve Sunday nights during next season. I shall present principally on those occasions my own artists in conjunction with the Metropolitan Opera House Orchestra.

"Since I have been away I visited London, Brussels, Cologne, Berlin, Dresden, Paris and Vienna. I listened to artists everywhere. They all have their eyes on America—everybody wants to come. I saw Ysaye and Gerardy at Brussels, Nikisch at Cologne, Mme. Carreño and Kusnezsky at Berlin, and I spent two days with Herr

Willy Olsen, conductor of the Dresden Philharmonic Orchestra at Dresden, who, you know, finished a tour of America only a month ago under my management. I arranged to bring Olsen and the Dresden Philharmonic Orchestra to America again the season after next.

"By the way, although it has never been announced, on April 9 last I made a contract with the Metropolitan Opera House management by which I have charge of the sale of all the unsubscribed second tier and stall boxes for the entire coming opera season. The opera and musical public will be advised of the repertoire some time in advance, through a system of advertising that I shall create. The system of advertising that I shall create will bring this directly before a public that I know will be interested in this undertaking, and who have only heretofore been half interested because they have not been directly informed."

EDDIE BROWN A PRODIGY

Young American Violinist Amazes the Musicians of Budapest

BUDAPEST, June 14.—Eddie Brown, a pupil of Professor Hubay, who, by the way, is teaching at the Royal Academy of Music, and not at the Conservatory, as has been announced, has been engaged on a five-year contract by Daniel Mayer, the London impresario. Eddie Brown is but twelve years old, but already has a repertoire which includes all of the great concertos, fantasies and other big violin compositions, which he can play from memory at any time.

He was recently heard at the examination concerts, at which he played the Beethoven concerto with orchestral accompaniment, directed by Professor Hubay. Many great musicians were in the audience, and his reception after the performance was one that would have pleased a mature artist. In Budapest he is regarded as the greatest violin prodigy that America has yet produced, and extravagant prophecies are being made as to his future.

Oscar Hammerstein has purchased the rights to Hubay's short opera, "The Violin Maker of Cremona," and will produce it at his New York opera house in the same bill with "Salomé."

Artists and managers are pleased with the past season, and announce that it was most successful, financially and artistically. G. A.

Baltimore Quartet for Convention

BALTIMORE, June 28.—The Ionic Quartet, Mrs. Franz C. Bornschein, manager, has been engaged to sing at the annual meeting of the Maryland State Teachers' Association at Mountain Lake Park, Md., June 29 to July 3. The Quartet has sung at these meetings for three consecutive years. The Quartet will perform several of Franz C. Bornschein's vocal numbers, including "Wondertown," "Fairland," "Bellman," "Daisyland," and Mrs. Bornschein will sing "Flower Rain." W. J. R.

Singer's Husband a Heat Victim

SOUTH NORWALK, CONN., June 26.—Chas. Munson Raymond, formerly president of the Carbon Steel Company and millionaire stock broker, who won the hand of Annie Louise Carey, the opera singer, lies in a state of coma, brought on by the heat, at his large country estate here.

The happiness of this famous marriage is once more seen in the devotion and attention shown by the former singer.

Margaret Hurley, Thusnelda Werner, Annie Ainslie, Genevieve Hutton, Olga Werner, Lillian Reid, Clara Freda and Frank Linderman, piano pupils of Charlotte Fox, Louise Ainsworth Cragg and Earl Howard Keim, appeared in concert at the Detroit College of Music on Thursday evening, June 17. They were assisted by Clara Johnson, contralto, a pupil of Charles T. Cragg.

The pupils of Mollie F. Thornton, of Austin, Tex., appeared in recital on Saturday morning last. Those who participated were: Stella Dickerson, Lillie Morris, Kathleen Alford, Charlie Hutter, Rheta Penn, Louise McLaughlin, Jerrold Belcher, Mary Allen, Helen Massie, Margaret Saft, Ruby Spears and Pansy Lawhon.

Rudolph Richter, pianist, and Burt Clayton, baritone, both of the faculty of the Baptist College at San Marcos, Tex., gave a recital in Austin recently. A well arranged program was rendered in excellent style.

GATTI'S RETURN DOUBTFUL

New York "Sun" Says Impresario Is Needed Badly in Milan

The statement made in *MUSICAL AMERICA* recently that Giulio Gatti-Casazza, the Metropolitan Opera House general manager, will not complete his contract at that institution was substantiated by the New York *Sun* on Sunday. A writer in that paper says:

"It is thought by those persons in a position to know the facts that Signor Giulio Gatti-Casazza will not return to the United States next Winter, but will remain in Italy, where his energies as an impresario are very much in demand. It is said that he has been invited to return to La Scala, in Milan, and also has the opportunity to become the manager of the Constanzi, in Rome. Both theaters have been through a disastrous season. Signor Gatti-Casazza is familiar with the situation in Italy, and it is thought that he would feel much more at home in his native country."

McCall Lanham's Recitals Begin

The first of six recitals to be given by McCall Lanham, baritone, instructor in the American Institute of Applied Music of New York, took place at the school on June 24. The program included songs by Carissimi, Caldara, Handel, Diaz, Berwald, Schumann, Hahn, Dubois, Huhn, Hawley and Homer. These were rendered in a manner that gave evidence of intelligent musicianship, and demonstrated the reason of this singer's great popularity in New York.

The other recitals, which will take place during June and July, will be followed with interest by those who like unhackneyed programs. The song literature of all periods and nations will be comprehensively covered.

Milwaukee Arions' Aggressive Campaign

MILWAUKEE, June 28.—As the opening wedge of an aggressive and progressive campaign for the season of 1909-10, the Arion Musical Club, probably the leading organization of its kind in the Northwest, has elected Mrs. B. J. Kellenberger to the position of financial secretary. Mrs. Kellenberger enjoys a broad musical experience, and has studied in Europe. Her aim will be to enlarge the association and active membership and to make the Arion Club the largest and most complete organization in the West. M. N. S.

Musical Art Pupil in Hamilton, Ont.

HAMILTON, ONT., June 26.—Jessie Katherine Macdonald, pianist, a graduate of the New York Institute of Musical Art and a teacher in that city, assisted by Esther Horne, contralto, gave a recital here on June 15. The program, which was excellently arranged, was presented in an artistic manner by the two artists.

Arthur W. Locke at Brown

PROVIDENCE, June 28.—Arthur W. Locke, a graduate of Harvard and a student in Germany for two years on a scholarship from that school, has been appointed instructor of music in Brown University. He will also have charge of the Chapel choir. He succeeds Gene W. Ware.

Dr. J. Mendelssohn to Judge Sängersfest

Dr. J. Mendelssohn, with Dr. N. J. Elsenhiser and Dr. Felix Jäger, will be the judges of the contests of the New England States Sängerbund at Fitchburg, Mass., on July 4.

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FIFTY THOUSAND MILES OF SONG

Frederick Hastings, Baritone, Tells of His Long Tour Through America This Season

Fifty thousand miles of travel and a total of eighty concerts is the record made by Frederick Hastings, the baritone, last season. That, it might be said, is making Mr. Hastings a sort of artistic Edward Peyson Weston. Anyhow, it is enough to make a man ashamed to look a time table or a Pullman car in the face. Eighty concerts is also about the highwater mark, and it is unlikely that many other artists have been so occupied in this country.

Thirty thousand of the miles were spent in the company of Lillian Nordica. No sooner was he back than Manager R. E. Johnston packed him off with the galaxy of other stars to add brilliancy to the career of the Dresden Orchestra.

Mr. Hastings has specialized in the German lieder, but the last season has not afforded opportunity for much of this style of singing, as after an operatic aria, he felt it his duty to sing a group of songs in English. His excellent diction contrives to make the native language most popular.

"Valley City, North Dakota, was the smallest city we played," said Mr. Hastings. There were 3,000 inhabitants in the town and we had an audience over that size. It sounds like necromancy, doesn't it? The secret is that the people, some of them, traveled all night and all day for the sake of being vocally fed, and thus it was, from the highways and hedges we gathered them. This travel often brought the cost of the concert to the individual to fifteen or twenty dollars or more. Can you imagine New York people doing that. Think of the grumbings around town because the subway and the "L" don't unload at the doors of Carnegie Hall.

"We had all kinds of pianos. East of the Mississippi we had our regular piano, the Everett, but on the west bank it was a case of taking whatever was offered. In one town an upright sufficed. It reminded me of a vaudeville show, with its front taken out to release the sound.

"No, we didn't go into South Dakota. Afraid of being divorced from our art? Oh, no. Nothing so serious.

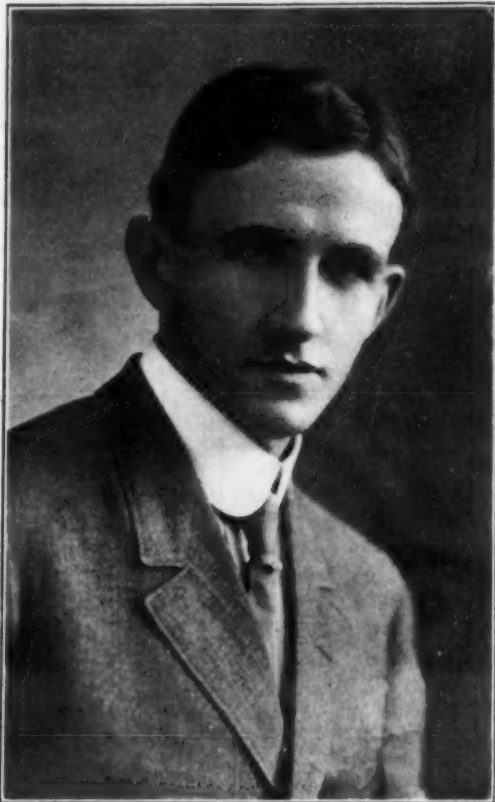
"Oh, yes, we found encore fiends everywhere, particularly in the South, where enthusiasm runs riot. No, I can't say that in Texas the audience was quite so demonstrative as to shoot out the lights or try to lasso the pianist when he tried to escape after refusing further encores."

"I supposed you were besieged by people wanting to have their voices tried and their genius discovered; also infinite opportunity to sing for various charities," ventured the interviewer.

"We were indeed stormed with near-singers and invitations to lay up treasures in Heaven for ourselves by donating our services to various 'good' causes. However, although we did hear a great many, one is inclined to enjoy rest or recreation when 'school' isn't keeping.

During the Summer Mr. Hastings will take a well-earned rest, although he may do posterity a service by making phonographic records. If "Barkis" (R. E. Johnston) is willin' he may participate in the Ocean Grove concerts.

Next year he will go abroad and perhaps do something towards furthering his operatic ambitions. During the season he will



FREDERICK HASTINGS

Baritone Who Has Appeared in Eighty Concerts This Year

tour with Mme. Nordica between her performances at the Metropolitan Opera House. J. B. C.

CHILDREN IN GRAND OPERA

Unique Performance of "Lucia" in London—A New Tenor

LONDON, June 22.—Grand opera sung by children was the novelty that drew people to Terry's Theater last night. The organization is called the City of Rome Children's Opera Company. Many members of the company are little bits of tots, and none of them are out of their teens. The opera given was "Lucia di Lammermoor," and Oh, my! how they did work! Every one tried to sing louder than the rest. It was amazing, also amusing to watch the grown-up stage mannerisms and tricks that these youngsters assumed. Never did an opera company strive harder for success. The girls, with their long trains, looked just like little girls who were playing house and had borrowed their big sisters' long dresses for the purpose, while the boys were the proudest things as they strutted around with their doublets and swords. Some of the boys had attempted to make up, with the result that they seemed to have dirty faces, but that made it all the funnier.

Despite the comical aspects, the opera was really well sung and some remarkable young voices were discovered.

A young American tenor has just started for New York who did a lot of hustling on

the Continent last week. His name is Joseph E. Erhart, and he comes from Erie, Pa. He is twenty-three years old and has never been on the stage, but last week he signed a contract to sing leading tenor rôles in Marseilles next Winter, also with Henry Russell to sing in his American company for the season of 1910-11, and started negotiations to sing here at the Covent Garden next Spring. He has studied music eight years, the last four in Paris.

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MRS. TIPPETT'S MUSICALE

American Compositions a Feature of Boston Teacher's Recital Program

BOSTON, June 28.—Mrs. Clara Tippet paid a compliment to a number of prominent American women composers in arranging her program for a recital by some of her pupils in the Pierce Building last Tuesday afternoon. Those who took part and their numbers follow:

Lila Wellington, Alicia Adelaide, Needham's "Husheer" and "Haymaking"; Mrs. George Gould, Mary Turner Salter's "The South Wind" and "Come Into the Garden, Love"; Inez Perry Turner, Harriet Ware's "The Cross" and "Boat Song"; Ethelynde Sylvester Smith, Margaret Ruthven Lang's "The Day Is Gone" and "Somewhere"; Florence Page Kimball, Helen Hopekirk's "The Bird of Christ"; Helen King Marshall, Mrs. H. H. A. Beach's "I Know Not Where to Find the Spring" and "Sheena Van"; Grace Ross Horne; Constance Tippet's Waltz Song, "Cupid and I."

There was much enthusiastic applause, and each of the singers came in for a share in the appreciation. The singers displayed ease and grace and clear enunciation.

Mrs. Tippet will sail this week for Europe to visit her daughter, Constance Tippet, who lives in London. She will remain abroad during the Summer and will return the latter part of September to open her studios in the Pierce Building. D. L. L.

Arouses Musical Enthusiasm

NEW ROCHELLE, N. Y., June 21, 1909.

To the Editor of MUSICAL AMERICA:

I hope to get several of my pupils to subscribe to MUSICAL AMERICA in the Fall, as I consider it one of the greatest aids to proper enthusiasm musically. For over two years I have taken it, and would not be without it. Very truly yours,

MABEL A. GUILLE.

Edward Ellis, pianist and teacher, a graduate of the Dana Musical Institute, Warren, O., has had a successful season.

Mr. Ellis has pianoforte classes in New Castle, Pa., and Youngstown, O., and recently presented the pupils of both cities in recital. The programs were of especial interest and were well rendered by the many pupils who participated.

Yvonne de Tréville, the American coloratura soprano, of the Théâtre de la Monnaie, Brussels, has been filling a special engagement at the Vienna Court Opera, singing her principal rôles in German.

E. Romaine Simmons, formerly Nordica's accompanist, was the accompanist at Mme. Gardner-Bartlett's recital in London last week.

Adela Aus der Ohe has been giving piano recitals at Monte Carlo this Spring.

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SUMMER SYMPHONY CONCERTS IN DENVER

Director Cavallo Opens the Elitsch
Garden Series Before a
Large Gathering

DENVER, COL., June 26.—The season of Summer Symphony Concerts by Cavallo's Orchestra at the Elitsch Gardens opened last week, and the audience was the largest ever attracted by the popular priced symphony series which Mrs. Elitsch-Long has provided for several seasons. Mrs. Long maintains these concerts, given every Friday afternoon during the Summer, in a spirit of musical patriotism, charging only twenty-five cents for the best seats, and they have never paid expenses. It seems from the attendance of the opening concert that the public is finally responding to her efforts.

Mr. Cavallo's orchestra did not play everything as well as it will when the musicians have worked for a few weeks longer together in its new formation, but several of the items were charmingly done, particularly the entr'acte and barcarolle from "The Tales of Hoffman," MacDowell's "To a Wild Rose," and the andante of the symphony—Mozart's G Minor. Madeline Brooks, the opera singer who, although she has won a place in the musical world-at-large, is still regarded as a Denver girl, was the soloist, giving the "Salomé" aria from "Herodiade" with considerable brilliancy.

Recitals by the pupils of Katherine Hebbard, teacher of the Dunning system, whose young pupils acquitted themselves most

creditably in piano playing, musical diction, transposition, etc., and by the vocal pupils of Mrs. Bessie Fox Davis, one of Denver's most popular contraltos, were given during the past few days, and were among the last of the season's offerings of this nature. The teaching colony has, for the most part, adjusted itself to a Summer schedule.

Summer terms will be conducted by John C. Wilcox at Wolfe Hall, at the Denver University College of Music, and by Mr. and Mrs. Whiteman at their studios.

J. C. W.

WERRENATH'S TWO RECITALS

Popular Baritone Entertains Vocally in
"Up-State" Cities

Reinald Werrenrath, the baritone, added many supporters to his vocal standard in two concerts given in Schenectady and Amsterdam, N. Y. The first concert recital, which was held in the First Methodist Episcopal Church, found an audience both appreciative and numerous.

His manly, vibrant voice found able vehicles in songs from the compositions of Broadwood, Hatton, Molloy, Ware, Thomas, Roeckel, Shattuck, Turvey, Searle, Hawley and Damrosch.

At Amsterdam the following night (June 18) he found a new bevy of music lovers, who did not come from far and near in vain. He was in splendid voice, and its quality and interpretative powers were never greater.

Charles Albert Baker presided at the piano on both occasions.

Sergius Kusnezsky, the Russian double-bass virtuoso, who has conducted several concerts of Russian music in London of late, has been invited by the London Symphony Orchestra to be one of its guest conductors, along with Arthur Nikisch, Hans Richter and others of similar rank, next season.

EARLY WAYS OF THE PRIMA DONNA

"Much is heard now of the disappearance of the prima donna," says the New York Sun. "She has followed her coloratura, and the music drama of the day holds no place for her. She was for so many years a traditional figure in the world of music that her absence will be noticed. How invariable the type has been through all stages of its existence has been made clear by a little volume of letters just published in Germany. They were written to her mother in Dresden by Henrietta Sontag, who, during her visit to New York, enjoyed the delights of public favor to a high degree. She came here in 1852 after almost a score of years spent in retirement, no longer in the springtime of her beauty and talents. She returned to the stage to earn enough to support her children by her husband, Count Rossi, who accompanied her to the New World.

"During the early Autumn the Arctic landed in New York the prima donna who had seen Germany, France and England at her feet. Promptly she began to send back the stories of her triumphs in this strange land.

She writes:

"My position here is much more like that of an Ambassador's wife than an artist. People are full of respect for me and treat me entirely differently from the way they do Jenny Lind, who has damaged herself very much through her ostentation and puffery."

"Mme. Sontag sang here with success in concert, traveled over the country and was back in New York for Christmas. In spite of financial prosperity her letters soon began to show the usual desire to get out of the country as soon as possible. 'This is a raw, material people,' she wrote only a few months after her enthusiastic expressions of admiration, 'where even the craziest European democrat could not hold out long. It is the land of 'Make Money.' There is no poetry, no love, no family life known to the dry Yankee.' Here she adds for the sake of the old folks at home, 'pronounced Yanki.' 'I am earning a great deal of money here, but the expenses are so large that I am able to save only a third of my earnings, which I think too little.' Some of her successors arranged that matter better. None of them ever departed, however, from the elementary conception of their kind that the United States was the land of 'Make Money.' That idea is as firmly rooted in the artistic mind as it ever was.

"My success," she adds, in contrast to the querulous note about expenses, 'far

exceeds that of Jenny Lind. They call Jenny Lind the Swedish Nightingale, Katherine Heys the Irish Swan, and speak of the superb Albani, but me they call the Queen of Song. What will the Yankee say once he has heard me in opera?"

"The lure of another land of gold led her to Mexico. There Mme. Sontag died suddenly of cholera. A long series of successors followed her to the United States before the line of prima donnas became extinct. The singing actresses who have supplanted them differ probably more in vocal technique than in any other characteristic from their predecessors. If their opinions of American audiences, the country and its peculiarities were expressed as frankly as Mme. Sontag's were in her correspondence it would probably be found that the prima donna and the singing actress were most unlike in name."

Organists' Association Interests Washington, D. C.

WASHINGTON, D. C., June 28.—The National Association of Organists, which is to meet in convention at Ocean Grove, N. J., the first two weeks of August, is arousing much interest here, especially because of the prizes offered for organ compositions. It is certain that several works will be submitted by musicians of this city. H. H. Freeman, choirmaster of St. John's Episcopal Church, is a charter member of the association, and is one of the foremost advocates of it in this city.

The United Singers, with their director, Henry Xander, have returned from the New York Sängerfest thoroughly pleased with their work. Though they did not win a prize, they made an excellent showing.

Most of the studios have been closed for the Summer months, after excellent students' recitals. Among these may be mentioned those of Glen C. Correll, William T. Oates, Mrs. Routt-Johnson-Manning, Marie Becker and Jennie D. Glennon.

Vienna's Tonkünstler Orchestra, under Oscar Nedbal, recently made the first tour of the Orient ever undertaken by a symphony orchestra.

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ECHOES OF MUSIC ABROAD

Massenet Writes a "Don Quixote" Opera for Chaliapine—Another American Girl Makes an Auspicious Debut on London Concert Stage—Siegfried Wagner's Turn to Have a Birthday—This Year's Festival of the General German Music Association Shows Scant Output of Good Compositions—Covent Garden Public Likes Dalmores as "Rhadames"—How Concert 'Cellists Are Making Themselves Heard

THE trio of early June birthdays for Elgar, Weingartner and Richard Strauss recorded on this page a fortnight ago must be expanded to include Siegfried Wagner's anniversary. The great Richard's only son, who inspired the "Siegfried Idyll," reached his fortieth birthday on the 6th of the month. He was too busy with preparations for this Summer's festival at Bayreuth, however, to think of celebrations.

AS "Bacchus" seems to have come perilously near to betraying symptoms of senility in the composer, Jules Massenet has made an attempt to forestall further crushing criticism of it by announcing the completion of still another opera.

Don Quixote is the picturesque character the composer of "Thais" and "Manon" and "Le Jongleur de Nôtre Dame" has chosen for his newest lyric work, for which Henri Cain has written the libretto. The singer for whom the title part is destined is Feodor Chaliapine, the Russian basso. He will create the rôle in the *première* at Monte Carlo next Winter.

Ruggiero Leoncavallo has turned to opera. He has just finished a three-act work of this class entitled "Le Chanson de Marlborough," which is to be produced first of all at La Scala, Milan, next season, and then at the Theater des Westens, in Berlin, and the Apollo Theater, in Paris.

From Florence comes a well-authenticated report that d'Annunzio's new tragedy, "Phèdre," which has made a mild sensation in the theater world of Italy, is to be set to music by the Parma maestro, Ildebrando. It was an Italian critic's plea to have Richard Strauss entrusted with this task that fired Mascagni's jealous indignation a few months ago. In view of the impression already created by "Phèdre," the eyes of all Italy will be on the composer, who, though he has done nothing as yet to rank him among the "immortals," has had the hardihood to undertake a work of which many of his more celebrated compatriots would like to have been chosen. The d'Annunzio-Ildebrando "Phèdre" is scheduled for production the season after next.

ANOTHER American girl is receiving compliments just now on a London debut that belongs to the class labelled "auspicious." This is Julia Hostater, a former pupil of Georg Henschel, who has coached to some extent with Mrs. Arthur Nikisch. To quote the *Daily Telegraph*, she is "the happy possessor of a mezzo-soprano voice of charming and liquid quality and sympathetic character."

This débutante confined her attention to the Italians and Germans. The seventeenth century Cesti's "Largo Amoro" was followed by Scarlatti's "Se Florindo è fedele," Caldara's "Selve amiche" and an Arietta from Handel's "Admetto." Then came the "Wanderer's Nachtlied" and "Der Einsame," by Schubert; "Salle Liebe," "Röslein-Röslein" and "In's Freie," by Schumann; "O wüsst' ich doch den Weg zurück," "Komm bald" and "Des Liebsten Schwur," by Brahms; Wolff's "Wie viele Zeit verlor ich" and "Elfenlied"; Liszt's "Ueber allen Gipfeln ist Ruh," "Wo weilt er?" and "Schwebe, schwebe, blaues Auge" and Richard Strauss's "Muttertändelin."

THE Leipsic Musical Society is authority for the statement that only 2,000 in 50,000 musicians in Germany make more than \$1,000 a year. The average salary that can be earned by a rank-and-file member of an orchestra is \$37.50 a month.

THOSE who have watched Charles Dalmores as he has developed during his

three seasons at the Manhattan from a badly frightened débutant *Faust* into one of the most versatile and altogether admirable artists on any lyric stage were doubtless a bit surprised a few weeks ago when he undertook *Rhadames*—a rôle he has never sung here—at the Vienna Court Opera.

The Viennese, perhaps, were not quite as enthusiastic as when he sang *Lohengrin* in their own tongue and looked *Lohengrin*



A HOLIDAY QUARTET OF ITALIAN STARS

This picture of four popular Italian singers was taken a few weeks ago, when they were on a day's outing not far from London. The two figures above will be recognized as Enrico Caruso, on the left, and Mario Sammarco, the Manhattan baritone, on the right. Below are seated, on the left, Fernando Gianoli-Galletti, the buffo basso, for three seasons at the Manhattan, who goes over to the Metropolitan in the Fall, and on the right, Signor Scandiani, a baritone, who has been singing at Covent Garden for a number of years.

as but few of their native tenors can. But London has praised his *Rhadames* without stint. How he substituted for Leo Slezak at the last minute in the season's first "Aida," instead of waiting to make his reappearance in "Faust," according to schedule, has already been told. What the cables did not wait for was the London public's verdict of his work in the richly colored Verdi opera. Here it is, as the *Daily Telegraph* words it:

"Those who remember Mr. Dalmores's appearances here a few years ago may not unreasonably have had some doubts as to his physical fitness for so arduous a task. But the minds of the early comers were quickly set at rest, for from the first notes of 'Celeste Aida' it was abundantly clear that Mr. Dalmores's voice had developed very greatly during his absence from England. * * * Never before in London has Mr. Dalmores shown so highly developed a dramatic and so powerful a vocal talent." And the *Musical Standard* echoes that the Manhattan's star French tenor sang his rôle "superbly."

This revival of what Julius Korngold's phrase calls "the last great feast of melody in dramatic song" was graced by the presence of Britain's opera-loving Queen and "the largest audience of the season," though that expression has been used rather promiscuously for the Covent Garden performances this year. With Emmy Destinn as *Aida*, Mme. Kirkby Lunn as *Amneris* and the gallant Mr. Scotti forgetting in *Amonasro's* garb the embarrassment of having to deny all the engagements and marriages and matrimonial prospects the gossips try to bless him with, no New Yorker in the audience could very well feel otherwise than "at home."

RUTH ST. DENIS, who is to return to this country in October to show the New Yorkers who attend her matinées at the Hudson Theater how she has developed her Indian dances since she made her first experiments with them on the same stage, admits that she has grown rather tired of the one line to which she has devoted her talents. She is ambitious for other worlds to conquer.

In her own words, she longs "to get rid

the only one that justified the trouble. Vogl's "Maja" failed to meet the hopes raised at the time of its *première* some months before; as for Pierre Maurice's "Misé Brun," merit was not absolutely denied it, but its somewhat antiquated style made it seem out of place at a festival of works of the radically progressive.

For the first time in the Verein's history there were no entries of compositions for mixed chorus this year. The *Männerchor*, on the other hand, was cared for by Rudolph Siegel with a "March of the Apostates," with orchestral accompaniment, and Otto Naumann, with his "Bismarck," described as a hymn, also with accompaniment for orchestra. The principal works for orchestra alone were a Symphonic Epilogue to a Tragedy, in which Ernst Boehe falls short of his "Taormina" achievements, a Symphony in B Minor, by Fritz Vollbach, and Paul Scheinpflug's Overture to a Shakespearean Comedy, introducing an old English melody of the sixteenth century.

Conspicuous among the chamber music works performed were Hans Pfitzner's Quintet for piano and strings, already known to Berlin, and a Sonata in B Minor for violin and piano, by Joseph Haas. The Pfitzner Quintet is praised for its admirable first movement; later in the work the composer is said to lose himself while rummaging about among ideas unsuitable to the chamber music frame. The Haas Sonata—played as it was by Carl Wendling, who had Willy Hess's chair in the Boston Symphony Orchestra for two years, and Max Pauer, the Stuttgart pianist—came nearer to creating a sensation than anything else heard at the Festival. The composer has had the courage of his convictions that brevity is the soul of wit. The result is a "snappy," clearly expressed work of captivating rhythmic effects.

A new song composer was discovered in one Kurt von Wolff, who made the mistake of attempting to set Goethe's poems to music.

"Goethe's lyrics are extraordinarily difficult to handle," Richard Strauss was overheard to say.

Conrad Ansoerge, the pianist, had some tasteful songs, but the most striking new ones were from Volkmar Andrea's pen.

Strauss insisted that he be allowed to resign from the presidency of this Allgemeiner Deutsche Musik-Verein, as his many engagements have prevented him from actively attending to the duties of the office. He was made honorary president instead, and Max Schillings, hitherto the first vice-president, was moved up to fill the vacancy.

CONCERT 'cellists playing to London have almost outnumbered the month's violinists. May Mukle faced another capacity house at the third recital she has given since her return home from America. Jean Gerardy and Joseph Hollman have been addressing themselves to the invited guests of the wealthy hostesses. Boris Hambourg, Mark's youngest brother, came forward with an out-of-the-ordinary program at his recital, while as for newcomers there were two Russians, Alexandre and Dr. Sergius Barjansky, brothers, who have chosen the same instrument for their virtuoso development, and a Frenchman named Samazeuilh.

Boris Hambourg indulged a feeling for old-time music by playing a "Ricercare" composed by Domenico Gabrielli in 1690, a Minuet by an eighteenth century Pasqualini, a Largo by Boccherini, an Allegro Brillante by Lauzetti of the same period, and a Sonata by Johann Ernst Galliard, of whom it is told that away back at the beginning of the eighteenth century he vented his originality in a composition for twenty-four bassoons and four double-basses! After these Hambourg played the Schumann Concerto, a Berceuse by Szulc, a Mazurka and a Largo by Chopin and Popper's "Papillon." Samazeuilh's program was conventional enough, with Boellmann's Sonata No. 1, for 'cello and piano, and a Boccherini Sonata, until he reached the "Swedish Dance," by Max Bruch, and Servais's fantasy, "O cara memoria," with which he ended it.

WOMEN as opera composers have never yet given men any reason to fear them as formidable rivals in this art domain. But Ethel Smyth, the Englishwoman whose "Der Wald" was produced by Heinrich Conried at the Metropolitan after it

[Continued on next page]

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had been given a hearing at the Berlin Royal Opera, is determined that, however little her sex in the plural may have contributed to the lyric stage, the progeny of her genius is not to be stifled by the dust of the top shelves.

Accordingly, an unpatriotic directorate, remaining obdurate against admitting "The Wreckers" to the Covent Garden repertoire—alarmed, possibly, by last Winter's experiment with Dr. Naylor's English opera, "The Angelus"—Miss Smyth finally succeeded in arranging for a special series of matinee performances of her last work at His Majesty's Theater, London. Three of these have now been given, the fourth and last takes place July 1. Reports of the home city's verdict of this opera from the brain and pen of an ambitious woman who, fortunately for her, is not dependent upon her compositions for a livelihood, are yet to come, but the fact that Arthur Nikisch thought well enough of it to stage it at the Leipzig Municipal Theater three years ago is something in its favor.

In these London performances of "The Wreckers" the cast has been drawn principally from the Moody-Manners English Opera Company. Clementine de Vere Sapio has the chief female rôle in the story of Cornish life the opera treats of; the tenor is Lewys James, the erstwhile Welsh miner, while John Coates, Toni Seiter and Elizabeth Amsden are the other prominent members of this special company, with which Conductor Thomas Beecham and his orchestra have joined forces.

NOWADAYS the songs of Maude Valérie White are rarely, if ever heard outside of England. There is still a public loyal to this composer there, however, otherwise there would have been no "Maude Valérie White's Afternoon Concert" in London last week, when two or three artists of the first rank and two or three of less importance rallied around her banner.

A "Benedictus" for mixed quartet was sung by Gervase Elwes, Marcus Thomson,

PIANO STUDENTS ON EARLY MORNING JAUNT



The photograph shows the piano pupils of Vernon Spencer, the American teacher and pianist, now of Berlin, Germany, at 7 o'clock in the morning, out for a before-breakfast walk. Mr. Spencer is on the extreme left.

Mme. Conti and Lady Valda Machell, who also contributed groups of solos. Plunket Greene and Paul Reimers, the German tenor, were the other singers.

J. L. H.

Elsie Playfair, the Australian violinist of Parisian popularity, is playing now in London.

mentator, "no right-minded man can see without tears." It is the standard drama of the Chinese stage, greater among them than "Hamlet" with us.

Every Chinese play is partly an opera. The Chinese artists anticipated Wagner by centuries in Wagner's central idea, his great innovation in Occidental opera—adaptation of the emotion to the motif. Their expression of the idea is crude, however. No one play has its own music. They have a number of stock themes—the hero motif, the love motif, the young man in doubt motif, four or five battle motifs, etc.—and these are repeated in any and every play, whenever that particular character or emotions appears in the action. This music is not music, only noise, to the unaccustomed European ear, for the reason that the Chinese scale is on the interval of the fifth, as ours is on the interval of the eighth.—*Everybody's Magazine.*

MR. WHITEHOUSE'S NEW POST

Boston Organist to Be Dean of Music Department at Kansas College

BOSTON, June 28.—Horace Whitehouse, of Lorain, O., a graduate of the New England Conservatory of Music, has been appointed dean of the music department at Washburn College, Topeka, Kan. He was graduated from the conservatory as organ soloist in 1904 and finished a post-graduate course in 1906. For the past three and a half years Mr. Whitehouse has been assistant organist and choirmaster at Trinity Church, Boston, and had charge of the Massachusetts Choir Guild Festival held at this church May 19. He has been a student at the conservatory during the past seven years, and was graduated in composition and counterpoint under Director George W. Chadwick, and in organ under Wallace Goodrich. During the seven years he has done more or less chorus and orchestra conducting at the conservatory and in Boston and other Eastern cities. The early part of this month Mr. Whitehouse conducted the conservatory orchestra in an interesting concert in Jordan Hall.

At Washburn College Mr. Whitehouse will teach organ and theoretical branches, and will conduct the college chorus and orchestra.

An Admirer in a Puget Sound Camp

SEATTLE, WASH., June 15, 1909. To the Editor of MUSICAL AMERICA: We camp out this Summer on Puget Sound, and I want MUSICAL AMERICA to reach me while I am there. It is surely the most interesting musical paper I have ever read, and I like it exceedingly well.

AGNES W. CRAWFORD.

Lilli Lehmann sang in the Haydn celebration performance of "The Creation" at the Court Theater in Weimar.

Prof. W. D. Armes to Resign

SAN FRANCISCO, June 25.—After holding the position of chairman of the music and dramatic committee of the University of California for the last eighteen months and making up a large deficit which had been contracted in giving entertainments in the Greek Theater, Professor William Dallam Armes has asked to be relieved from the work. His request was made after the president of the university had tendered him the position for the coming year.

It is possible that the position may be offered to Dr. A. E. Taylor, who held it for a year previous to Professor Armes's incumbency. Professor Armes was the first chairman of the committee, and was again given the post after the old committee had run the Greek Theater into debt.

Chinese "Wagnerisms"

Early in the fifteenth century, when the brightness of the Yuens was quite gone and the "brilliant" Mings had set up their dynasty, an obscure schoolmaster living in an interior province wrote "Pi-Pa-Ki," the immortal drama of desire in conflict with duty, "which," says a Chinese com-

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CHICAGO DEPRIVED OF ERNESTO CONSOLO

**Eminent Pianist Returns to Italy
After a Singularly Successful
Career in This Country**

CHICAGO, June 28.—Chicago loses two brilliant musicians in the departure of Ernesto Consolo, the distinguished Italian pianist, and Hugo Heermann, the well-known violinist, the former returning to his home at Lusano, Italy, and the latter taking service with the Symphony Orchestra, in Cincinnati. Both gentlemen were fêted recently by the Cliff Dwellers, the club of accomplishment, at its artistic and unique quarters in Orchestra Hall.

Few musicians from abroad have more quickly assimilated the American idea than Ernesto Consolo. His fame had preceded him as a pianist before he became associated with the Chicago Musical College, both as a soloist and an educator, but it hardly did justice to the real man, who not only had all the finish of an artist, but the tact of a thorough gentleman and the diplomacy of a man of the world. Speaking the languages of modern Europe, and thoroughly familiar with all of its great capitals through repeated appearances in concert, he came to America as an absolute stranger, but quickly conformed to social traditions and was soon a welcome visitor in the very best society, achieving a distinction rather rare for a musician, who usually prefers members of his own set.

Consolo, however, was as democratic as he was aristocratic, and made friends with all parties. While he quickly gave evidence of his quality as teacher, he was equally facile in establishing himself as an artist. His first concert tour through the South and West was signally successful, and attracted the attention of Kneisel, the leader of the famous quartet bearing that name, and last season he appeared with them in a number of concerts, earning the distinction of being the best ensemble player who had ever officiated in that capacity.

Mr. Consolo has been accorded the honor of appearing several times with the Chicago Orchestra, and has won new friends and admirers with every appearance. He was loath to relinquish his association with the Chicago Musical College, in fact, he only did so because he was forced to return to his home by reason of family affairs, the education of his children being more dear to him than whatever artistic preferment America might furnish.

Mr. Consolo was the guest of many affairs in his honor during the past fortnight, and sailed last Saturday on the *Barbarosso*. He expects to spend the Summer in his home at Lugano, and will go to Milan early in the Fall. It is understood he has booked extensive concert engagements through the Continent this Winter, and it is quite possible he may return to America on a concert tour in two or three years, as offers have already been made to him in this event. C. E. N.



ERNESTO CONSOLO

This Distinguished Pianist, Who Has Won Admirers of His Art Throughout the Country, and Who Has Returned to His Home in Italy

Connell's European Engagements

Horatio Connell, the American baritone, who has sung this past season in England and on the Continent over eighty engagements, has just been engaged by Henry Wood, conductor of the Queen's Hall Orchestra, for September 27, October 7 and October 18 next (three Wagnerian nights). Mr. Connell will sing on these occasions "Die Frist ist um," from the "Flying Dutchman"; "Was duftet doch das Fluder" and "Wahn, Wahn," being Hans Sachs's arias from "The Meistersinger."

At the third concert Mr. Connell will sing "The Danish Huntsman" (Berlioz).

Katherine Hilke with Arriola in Concert

LONDON, June 15.—Katherine Hilke appeared with success at a recital with Pepito Arriola, the Spanish wonder-child pianist, on June 10 in Queen's Hall, London. She sang a group of songs by Brahms, another by Schubert, and songs by Wagner and Strauss. The soprano was warmly applauded. E. L.

Louis Bachner gave a piano recital last Friday in London.

N. E. CONSERVATORY PUPILS GRADUATED

**Honors Conferred Upon Successful
Students—Commencement
Program Given**

BOSTON, June 28.—The commencement exercises of the New England Conservatory of Music were held last week, Tuesday afternoon in Jordan Hall, before a crowded house. The stage and balcony were attractively decorated with festoons of laurel.

The long list of graduates included many honor pupils, and "highest honors" were given to Charles Henry Doerman, a pupil in the organ department.

Virginia Stickney, a pupil of Josef Adamowski, a member of the faculty and the distinguished 'cellist of the Adamowski Trio, was given a special certificate in 'cello playing, with honors in performance and repertoire.

Among the honor pupils were Mrs. Mabel Metcalf Holmes, a student in the soloists' course in pianoforte playing. Florence Minnie Jepperson and Howard Wilder Lyman were honor pupils in the voice department.

The program was more than ordinarily interesting. It opened with the overture to Mozart's "The Magic Flute" played by the Conservatory Orchestra, George W. Chadwick, conducting. The accompaniments for many of the numbers were played by the orchestra. Mr. Adamowski conducted during the performance of the Schumann Concerto in A Minor for 'cello, which was given a brilliant performance by Miss Stickney.

The others who took part and their numbers follow: Laurence Whitcomb, Bangor, Me., the romanza and rondo from Mozart's Concerto in E Flat Major for Oboe; Mary Lorene Hare, Altoona, Pa., "Plus grand dans son obscurité," from Gounod's "The Queen of Sheba"; Carrie Louise Aiton, St. Paul, Minn., adagio ma non troppo from Bruch's Concerto in D Minor for Violin, No. 2; Mrs. Mabel Metcalf Holmes, Brookline, Mass., allegro maestoso from Concerto in E Minor for Pianoforte; Florence Minnie Jepperson, Provo City, Utah, "Penelope's Mourning" from Bruch's "Odysseus"; Van Denman Thompson, Wilmet Flat, N. H., Schumann's Introduction and Allegro Appassionato, op. 92, for Pianoforte; Charles Henry Doersam, Chadwick's Theme and Variations for Organ and Orchestra.

Mrs. Holmes deserves special compliment for her masterly playing of the movement from Chopin's Concerto. Mrs. Holmes is a particularly artistic player, and will undoubtedly be heard in recital and concert during the coming season.

At the close of the program Director Chadwick, of the Conservatory, delivered the annual address to the graduating class, and this was followed by the presentation of diplomas. D. L. L.

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New York, Saturday, July 3, 1909

The Sngerfest

To the average American citizen who is not of German extraction, the German singing society is a sort of myth. He knows that it exists in great numbers, but he never comes in contact with it. It is composed of German-Americans, it sings songs of the Fatherland, and sings them to German-American audiences.

Nothing could have better revealed the nature and aim of this vast Germanic singing activity to the average citizen than the Sngerfest just held at Madison Square Garden in New York. In the first place, the mere size of the affair attracted much public attention. Further, the festival as a whole was less exclusively German than the work of the singing societies individually. Artists who are familiar to metropolitan music lovers were engaged for the large concerts, and at one concert a great chorus of school children sang American patriotic songs.

Thus many persons who had never heard a German Gesangverein in their lives were led to attend this festival. Those who did went away with a new sense of the magnitude and worth of the work which is being done, despite the fact that the programs of the miscellaneous concerts were hopelessly behind the times. Both the Mayor of New York City and the Governor of the State paid high compliments to German-American citizenship in their speeches, and spoke of the great gift of musical ideals and musical education which Germany had brought to America.

American life and civilization were being established from East to West, and the conditions of education were being implanted, at the time when Germany was at the highest point, not only of her own, but of the world's musical civilization. Everywhere the great musical works of Germany were heard, and everywhere was to be found a German music teacher. America cannot overestimate its debt to Germany, which country, it is quite true, first gave America its musical life and impulse, and its musical institutions.

It detracts nowise from the quality of America's wholesouled gratitude for this gift that America now recognizes and accepts the new conditions of the world's musical civilization. Since the days of America's first schooling in music, France, Italy, Scandinavia, Finland, Bohemia, Russia, and even England, have arisen with new musical voices. In fact, a new German music has arisen which the very implanters of the old traditions in America are some-

what loath to accept. America, while exclusively German trained, is a fractious youngster, and now insists on looking about the world for itself.

The most wide-awake German element in America to-day is American enough to share this evolutionary broadening process of the new country. In fact, the only way in which Germany can retain its musical power in the United States is for its German population to grow with the American people. By so doing they make America's gratitude a continuous and living reality instead of a historical memory. The New York Sngerfest was an illuminating event, and one of great beauty and worth. The German-American is to be congratulated upon the showing which he made there, and particularly upon such steps as were taken to bring the Sngerbund into touch with the general American musical life of the time.

An Editor to the Rescue

The spectacle of the editors of our dailies defending American music is refreshing and somewhat in contrast to the treatment accorded the native product by the critics of these papers. After reading a criticism of the Carnegie Hall concert of the American Music Society by Filson Young, in the London *Saturday Review*, the editor of the Brooklyn *Eagle* writes a column of fine sarcasm wedded to perfect logic, which will make the American composer feel that he is not wholly without the support of his own people. The editorial is headed: "Woe! Woe! American Music Is Dead," and points out how terrible and withering are certain derogatory generalizations by Mr. Young.

Mr. Young proceeds to say that Mr. Loeffler's Debussy is "infinitely inferior to Cyril Scott's." He says that the Wagner of McCoy is not so good as that of the Englishman, and the writer of the editorial admits that if he means Sir Edgar Elgar he agrees. The editor admits, however, that he does not know McCoy, but says that if any one else is rewriting Wagner quite so magnificently as Elgar he has missed him. Mr. Young things Chadwick, as revealed in his "Lochinvar," less Scotch than Vincent Wallace, which the editor says ought to be true. The corollary is that Chadwick is much more American, the editor points out, but that would spoil Mr. Young's argument.

The essential fact in Mr. Young's criticism is that American music is in its formative stage, and the *Eagle* finds Mr. Young's attitude of having discovered the fact a little funny, in view of the frank and exhaustive discussion of this very matter in America for many years. The *Eagle* goes on to say that in due time an adequate Americanism will come into our music. The editor thinks that the humorous aspect of the discussion is "deepened audibly" when Mr. Young proclaims the inferiority of American to English composers. He says there was an English school of music in the days of Dr. Arne and Purcell—that they wrote real music, which was instinct with national characteristics. But, he adds, if MacDowell, whose music Mr. Young admired, is dead, as Mr. Young so sadly points out, Arne and Purcell are at least a good deal dead. And who since their day, he asks, has exalted the national note of English music to a height where English critics are safe in throwing stones at the lack of nationalism in our music?

From Dickens to Filson Young this is an eternal theme—the inability of the foreigner to come to these shores and in a short time to succeed in seeing anything in its true light. Americanism in many forms has come into American music, but it is coming slowly, cautiously, stealthily, like a thief in the night, and one must go on night watch to learn the whole truth of the situation. It is already present in greater degree than even the editor of the *Eagle* would imply. America does not know yet what its own composers have written. Even native critics have not accomplished much toward a serious estimate of the worth of American compositions and the degree of their Americanism. Worthy results in this direction

cannot be accomplished by merely taking thought. Work is needed, and innumerable hearings, before Americans can know the extent and quality of Americanism in their own music.

Russia Observes

Modest Altschuler, the conductor of the Russian Symphony Orchestra, gave an interview to the *San Francisco Call* during his recent Western trip. Some of his remarks show him to have a pretty clear view of the American music situation. With particular directness he puts the proposition that we must get away from an enslaving Europeanism. He makes the point that our problem is nearer in history to that of Russia than to that of any other country. Seventy-five years ago Glinka led the reaction against outside domination, and laid the foundation of Russia's musical independence by his devotion to the music of the Russian soil.

To-day, in America, Mr. Altschuler says, the talented boys either stay at home or are indifferently taught because they cannot afford superior training, or, if they can afford it, they go abroad and return saturated with the idiom of Germany or full of the pretty and refined tricks of the French school. "You can listen to works of your best composers," he says, "and tell from what country their art comes." He insists on the need of a national conservatory subsidized by the government, and he insists no less forcibly on the study of the common, vulgar music of the American people, maintaining that from that, and not from the highly developed music learned abroad, American music will arise.

It cannot be too often stated—strong, healthful native art comes from the development and refinement of the coarse indigenous product, not by the imitation of alien refinements. America must learn art ideals from the old masters, but not the substance of its music.

Compositions of magnitude are already appearing—works probably unknown to Mr. Altschuler—of which it can be said that they are peculiarly American—would never have been thought of in Europe. If it should be asked what constitutes their Americanism, it can be truthfully affirmed that it is something in their melodies which is akin to the American popular song. It is a frankness, an impulse, a breadth and swing, markedly different from the quality of any known type of folksong. As surely as the sun rises, the popular song of America is producing its influence on the higher forms of American music. Some one has said that cauliflower is cabbage with a college education. The Goddess of American music will not be Germany's Frau Musica imported, but a native lass elevated to the throne.

No city in this country will be willing to put up with second-class opera, says a *Sun* writer. In view of the modern autocracy of opera, this must be a slip of the pen. What he meant was, no opera in this country will be willing to put up with second-class cities.

Mrs. Jelma Grabowski, of Trenton, N. J., is seeking a divorce from her husband, Erwin F. Grabowski, a violinist, because he seizes her by the throat and demands that her mother contribute to him \$70 a month interest on her little fortune. She says that all of these seizures take place when he is "in an exalted mood with music." Can nothing be done to check the influence of Richard Strauss?

In American cities supporting resident orchestras, Detroit is rivaling Cincinnati to be number 17. We may expect to see a sudden cessation of rivalry when the number gets up to 23.

An opera depicting the recent revolution in Turkey, and entitled "Mireh," has proved the popular success of the day in Constantinople. It is in eight acts, and its artistic worth is indicated by the fact that the composers' names have not been divulged.

PERSONALITIES



Lydia Lipkowska as "Lucia"

Henry Russell's principal European engagement for the Boston Opera House is that of Lydia Lipkowska, a Russian coloratura soprano, who will appear at the new institution next Fall. She has never been heard in America before, but reports from Europe, where she has been called "the Russian Tetravini," indicate that she will excite much comment at the "Hub." As the Metropolitan Opera House has an agreement with the Boston company whereby some of the leading artists of each will appear on the stage of the other for certain performances, New Yorkers will also have an opportunity to pass judgment on Mme. Lipkowska.

Wilcox—J. C. Wilcox, the former New York baritone and teacher, who is now teaching in Denver, believes that in that city, at an altitude of a mile above sea level, the air, which contains 20 per cent. less oxygen than the air of the Eastern cities, is peculiarly suitable for voice training. "A singer developed under these conditions will find it doubly easy to do vigorous breathing when transplanted to cities of normal altitude," says he, "since his capacity will be comfortably in excess of the requirements."

Paderewski—Paderewski is an expert at billiards, an accomplishment belonging also to his teacher, Leschetizky, who imparts to his favorite pupil much information and advice during the progress of this fascinating diversion.

Thomson—Cesar Thomson, the great Belgian violinist, who comes here next season for a tour, claims mathematics as his pet hobby. During his leisure hours he enjoys solving the most intricate problems for the benefit merely of mental calisthenics.

Rose—Frances Rose, who, as announced in *MUSICAL AMERICA* last week, has been engaged for the Metropolitan Opera House for the season of 1912, is a native of Denver, where her parents still reside. She was chosen to sing the rôle of Emmy Destinn when the latter left the Royal Opera in Berlin, and she is to-day one of the most popular singers in opera in Germany.

Applegate—Belle Applegate, the Louisville mezzo-soprano of the Stadt Theater in Cologne, indulges in the eccentricity of never being photographed except in operatic character. She does not believe that an artist belongs to the public except in the rôle she portrays on the stage, and consequently may be found as *Ortrud*, *Carmen*, *Brangäne* and other rôles in the shop windows, but not as Miss Applegate.

Sammarco—Mario Sammarco, one of the most popular artists now in London, no longer is the sole artist of his family. His nine-year-old daughter, Anna, made her debut in Milan on May 31 as a pianist at a concert given at the Villa Reale. She played Beethoven's Sonata, opus 49, and several small pieces with a sureness and finish worthy of a mature performer and her father's daughter.

WOMEN COMPOSERS OF AMERICA—4

Mrs. Clara A. Korn, Who Was Urged by Tschaikowsky, to Devote Herself to Creative Music

By Stella Reid Crothers

[Editor's Note.—Miss Crothers, who has devoted several years to gathering material for this series of articles, takes the most liberal and democratic view, and the discussions will, therefore, not be in the nature of a critical review. It is the wish of the writer to make them both suggestive and stimulating to those possessed of latent talent, and an incentive to those whose ability is being recognized, to achieve yet greater success.]

An Englishman once said, "American women are clever and at the same time practical once they set their mind to do a thing. Moreover, they are determined, and one is always hearing of some wonderful piece of work they are bent upon carrying out successfully."

"Delight in artistic work is the greatest need of our country," said President Eliot, of Harvard University, recently, "and the highest reward to any profession is that which a great composer wins. There is nothing like it in the world. He has a line of great disciples and a line of great interpreters. What the prophet, the seer, and the teacher most desires, the composer has in his ideas expressed in music go down through the centuries."

When one looks at the list of compositions to the credit of Clara A. Korn, he acquiesces in the statement of the Englishman as to the element of determination in ultimate success and fully agrees with Dr. Eliot in that music is the perfect expression of thought.

Though born in Berlin, America claims Mrs. Korn, for she has lived in this country since she was three years of age and her mother was a Philadelphian—her father a naturalized American citizen. Mrs. Korn received a thorough musical education through the teaching of William G. Vogt, who, recognizing her talent, fitted her for a concert career. Her health, however, was not equal to the hardships incidental to such a life and after a month's splendid success Mrs. Korn was obliged to break her contract.

In the meantime she had received a letter from the great Russian composer, Tschaikowsky (with whom, however, she had no personal acquaintance), in which he urged her to devote herself to composition, as he was convinced she had sufficient talent to insure her success in this line. The noted foreigner while in New York to open Carnegie Hall, in 1891, had seen some manuscript music of Mrs. Korn's, and later in that same year she secured a scholarship at the National Conservatory, where she studied under Dr. Anton Dvóřák, Professor Horatio W. Parker (at present director of music at Yale University), and Bruno Oscar Klein.

Mrs. Korn was appointed a member of the faculty of her alma mater in 1893, a



CLARA A. KORN

position she held for five consecutive years until her health again demanded relief from such arduous work. During her incumbency in office and since that time Mrs. Korn has been prominently identified with a number of notable musical organizations, not only in New York, but of national scope, being one of the founders of the National Federation of Musical Clubs, the Women's Philharmonic Society, and the Manuscript Society of New York. Since her removal from the metropolis, in 1899, she has been active in the literary and musical life of East Orange, N. J., has contributed to leading musical publications, and appears occasionally as a pianist and accompanist. Yet her serious interest in life centers first in her charming young lady daughter, whose promising soprano voice is being carefully trained under her mother's supervision, and, secondly, in her musical compositions.

Mrs. Korn's achievements have notably raised the standard of composition by women, as her published works comprise many of the larger forms—orchestral works, a suite for piano, violin, and cello, etc., etc. The variety, as well as charm of her music, bespeaks the versatility of the composer and her Concerto, Overture, and orchestral pieces are frequently heard in the highest class concerts. A waltz—caprice, dedicated to Sorosis, is, aside from the more difficult works referred to, possibly her best known composition, but in both the lighter as well as the serious forms in her delightful children's songs, the charm and grace of this sincere woman is felt.



This is said to be the latest song hit in Atchison: "No Matter How Hungry a Horse Becomes, It Cannot Eat a Bit."—*Kansas City Journal*.

"I compel my daughter to practise four hours a day," said Mr. Cumrox.

"But you will make her hate music so that she will never want to go near a piano."

"That's what I am hoping."—*The Pittsburg Observer*.

"I thought you said he sang in opera."

"He does."

"But he has no voice."

"It's comic opera he sings in."

"Oh!"

First Boarder—The piano was going most all last night in your room. I couldn't sleep. What were you doing?

Second Boarder (a song writer)—I was composing a lullaby.

Director (in a thundering voice)—Why on earth don't you come in when I tell you to?



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First Bass (weakly)—How can a fellow get in if he can't find his key?—*Yale Record*.

"So your daughter has gone to Europe, after all?"

"Ya-as," drawled Farmer Hayseed, "she's been daffy t' go ever sence she left skule. These here female girl colleges dew put ideas intew women's heads. Her maw an' me never could cal'late why she was so set t' go t' Yurup. She don't know a soul thar."—*Lippincott's*.

Conversation heard on a train for Monte Carlo. Two travelers, unknown to each other, chatting familiarly:

"On your way to Monte Carlo, sir—that delightful and exclusive home for gamblers?"

"That is exactly where I am going."

"And you will play just a little, I suppose?"

"I do nothing else, sir, it is my business."

"Gracious! You don't mean to say you make a business of it?"

"Yes, sir; twice a day regularly, and I never by any chance lose."

"In that case perhaps you will explain your system to me?"

"Certainly, with pleasure. I play the violin."—*Tit-Bits*.

Miss Farrar's Idea of Weddings

From Berlin Geraldine Farrar writes: "So I see they have been marrying me to Signor Scotti again. But don't you believe it. When I marry, no matter whether it is

to a hodcarrier, an artist or a millionaire, I shall send out huge three-sheet posters announcing the ceremony in advance. Just because I happen to be a prima donna doesn't in the least prevent me from wanting, when the time comes, all the prerequisites which properly belong to an American bride. So, if any of my friends think they are going to escape having to present me with the inevitable wedding present, they have made a great mistake. When Geraldine Farrar marries all the world that is at all interested will know of it well in advance of the wedding day."

Music in "Joan of Arc"

CAMBRIDGE, MASS., June 29.—The great production of "Joan of Arc" in the Harvard stadium Tuesday evening by Maude Adams, under the direction of Charles Frohman, was given without a hitch.

A feature was the music. As one part of the program the concealed orchestra of 100 pieces gave Beethoven's "Eroica" symphony, which was clearly audible by means of the sounding board.

A pipe organ was used in addition in the coronation scene, and there were buglers whose calls added to the musical effect.

London's Albert Hall was used for a song recital for the first time in its history last week, when Clara Butt and her husband, Kennerley Rumford, appeared in a joint program.

The Berlin Liedertafel, of 275 singers, has been making an eighteen-day tour of Russia, Sweden and Finland.

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G. W. CHADWICK ON SCHOOL DIFFERENCES

American Music Student, Unlike Europeans, Demands Reasons from His Teachers

"The American school of music is a radically different type from his European brother or sister," says George W. Chadwick in a recent discussion. "As a rule, the European student, especially the German, accepts without question the suggestion of his teacher, whether he understands the reason or not. His teachers expect this of him, and have little patience with any other attitude. As long as the student is with him he is merely a student, and his likes and dislikes and his personality are not considered. He is led to believe that in time he will know what is necessary for him to know, if he is sufficiently obedient, and perhaps in the end this may be true. In this way the student considers his teacher responsible for his progress, and never thinks of asking the question so often asked in our schools: 'How long is this going to last?' or 'Do you think I am making progress,' etc.

"With the American student the case is radically different. The earnest student, as a rule, is ambitious, a hard worker, full of confidence, and sometimes of conceit, and he claims the right to know the reason of things. He is inclined to be impatient of restraint, and sometimes to do his work in a superficial way. He has little reverence for tradition, and is very prone to begin his edifice at the attic rather than the cellar. He has the proverbial 'sweet tooth' common to young animals, and is apt to prefer Chaminade and Debussy to Beethoven and Mozart. He does not always show his teacher the outward respect that is required of the European student, and he is often 'fresh,' even when he is not original. But for all that he may refer to his teacher behind his back as 'the old man,' or perhaps apply other endearing epithets to him; he is the soul of loyalty when once he is convinced that his teacher is really teaching him, and his gratitude and affection are permanent. This is the great and principal

reason why, as stated, a teacher should be one of great personality and authority. Besides, he sometimes needs these qualities for self-defense."

MME. GARDNER-BARTLETT WINS FAVOR IN LONDON

Boston Teacher and Singer, Guest of Mme. Nordica, Gives an Interesting Recital

Boston, June 28.—Mme. Gardner-Bartlett, who has been spending the season in London as the guest of Mme. Nordica, gave a recital in Æolian Hall, under the direction of Mapleson & Co., Friday afternoon, the 18th, before a large audience. Mme. Bartlett has been having a most delightful London season, her first appearance there being at the home of Lord and Lady Hatfield. Æolian Hall was filled with titled people. Mme. Bartlett will probably go to Paris before returning. She has been entertained at the Lyceum Club, London, which is the largest woman's club in the world. She expects to return to this country early in July and will spend the Summer at her country home Waterloo, N. H., where she will rest and do some work on repertoire, preparatory to a busy season. She expects to do a great deal of public work next season, and will confine her teaching exclusively to professional pupils.

Mme. Bartlett's program at the Æolian Hall recital was as follows:

"Waldegang," Thuille; "Liebliche Wangen," Brahms; "Rejoice Greatly," from "The Messiah," Handel; "I Know Not How to Find the Spring," H. H. A. Beach; "Bandurrah," Helen Hopekirk; "April Weather," Margaret Lang; "Bobolink," Theresa H. Garrison; "The Answer," Clara K. Rogers; "Caro mio ben," Giordani; "Non so più," from "Marriage of Figaro," Mozart; "L'Amour," Benjamin Goddard; "Soupir," Stern; "Early," Vassall; "Little Boy Blue," Nevins; "Jerusha," Gaynor; "Lady Spring," Harris; "Who Knows," Clough Leichter; "Nurse Lullaby," De Koven; "A Little Dutch Garden," H. W. Loomis; "Sing! Break Into Song," Mallison.

D. L. L.

Director J. S. Martin Sails for Europe

James Stephen Martin, voice teacher and chorus director of several societies in Pittsburg, sailed for Europe last Saturday to pass the Summer. Mr. Martin was accompanied by Mrs. Martin and his two daughters, Beulah and Ruth Martin.

Midshipman Carl Kennard Martin is aboard the *Olympia*, Admiral Dewey's old flag ship, on the annual three months' cruise.

F. S. Key's Grandson Leads Orchestra

James Barton Key, grandson of the composer of "The Star Spangled Banner," led the orchestra at a benefit performance at the New York Theater on Sunday evening. Mr. Key in a short address explained to the audience the circumstances that led his grandfather to write the song.

LONDON WEARIED BY A DELIUS NOVELTY

Charles Clark Distinguishes Himself in "A Mass of Life"—Kubelik's Return

LONDON, June 22.—The closing concert of the second season of Thomas Beecham's Orchestral Concerts was the frame in which Frederick Delius's secular oratorio, "A Mass of Life," was presented to a London audience for the first time. A great deal of interest centered in the production of this novelty, parts of which were given at last year's festival of the Allgemeiner Deutscher Musik-Verein, occasioning highly favorable comment among the Germans.

As given here in its entirety, the work proved wearisome to the great majority of the hearers, as it was over their heads. The scoring is almost overwhelming at times in its vigor and virility, but the music throughout is austere, somber, dreary, persistently gray. And for this reason the work will probably never find a large public. The libretto is based on the philosophy of Nietzsche as set forth in "Also sprach Zarathustra." It is scored for full orchestra, with a mixed choir and solos for soprano, contralto, tenor and baritone. Of the soloists it was Charles W. Clark, the American baritone, who carried off the honors. In the first place, he had the lion's share of the solo work to do, and then his knowledge of the art of singing and music generally placed him on a higher level artistically than the other singers, who were Gleason White, Grainger Kerr and Webster Millar. The North Staffordshire Choral Society gave an excellent account of itself.

After an absence of two years Jan Kubelik, now a Chevalier of the Legion of Honor, reappeared on Saturday afternoon at Queen's Hall, which was crowded to the doors, as was to be expected. The Bohemian violinist's reception was of the most cordial nature. There is nothing new to say about his playing on this occasion, especially since, with the exception of a "Tone Poem," with piano accompaniment, by Fibich, his program was made up of his old favorites—the Mozart Concerto in D, the Vieuxtemps Concerto in E and the Paganini Etude in G Minor, "Rondeau des clochettes" and "Moto perpetuo."

There are not many song recitals being given here this season that do not bring forward at least one number by Georg Henschel. It may be this singer-composer's activities on the local concert stage again after an interval of nine years that have called the attention of recitalists anew to the many desirable songs he has con-

tributed to their available stores. Gervase Elwes, who joined Mrs. W. Onslow Ford (Helen Henschel) in a song-evening last Monday, sang most effectively. Mr. Henschel's "Morning's a Lark," "The Rainbow," "A Song of Flowers" and the "Morning Hymn." Maria Freund, the German *Lieder* singer, who made her debut the other day, also ended her program with a Henschel group—"There Was an Ancient King," "Rote Lippen, bleiche Wangen," "Freue dich, O Seelenuogel" and "Tausendschön." The composer was the accompanist, as well for this new artist, who well deserved the warm applause that greeted her. To-morrow, when Elena Gerhardt, following Yolanda Merö's example, gives an extra concert at popular prices as her farewell for the present, she, too, will place a Henschel song, "Night Voices," on her program.

Two Hungarian violinists, Adila and Jelly von Arányi, appeared here for the first time last Tuesday. In Bach's Double Concerto in C Minor and Spohr's Duo in G Minor, for two violins, as well as in somewhat hackneyed solo numbers, they displayed plenty of native temperament. Donald Francis Torey, the pianist, varied the program with Beethoven's Sonata in F Sharp, op. 78.

BUFFALO'S MUSICAL PLANS

Sembrich, Tilly Koenen and Schumann-Heink Scheduled for Next Season

BUFFALO, June 22.—There is every indication that Buffalo will have a most brilliant musical season for 1909-1910.

On October 19 Mme. Samaroff and Geraldine Farrar will be here in recital, and on November 2 Mme. Sembrich, Francis Rogers and Frank Le Forge will appear. Rosenthal, pianist, will give a recital on November 17, and a musical entertainment will be given on November 25 under Mrs. Mae Davis Smith's direction. Tilly Koenen, celebrated as the Dutch contralto and "female Wüllner," will be heard in recital on January 14, and the Boston Symphony has been secured for January 13. Busoni has closed a contract for a concert in Buffalo on February 11.

Mme. Schumann-Heink will give a recital on October 17. Sousa's Band will give a concert in December.

Mme. F. H. Humphrey Sails for Europe

Mme. Frances Helen Humphrey, the well-known teacher of Buffalo, N. Y., sailed on July 1 for her usual Summer in Europe.

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Parisian Directors Begin to See Merit in the Compositions of an American

Blair Fairchild's Works Break Down a Prejudice of Long Standing—
Campbell Tipton's Songs Arouse Interest—Henry Eames
Playing in Ireland

PARIS, June 8.—Europeans have almost dropped their traditional affirmation—and, indeed, conviction—that "Americans can't write music." They have heard a little of MacDowell, and just at present there are a number of American composers in Paris and have compelled the respect of the old world by the seriousness and superiority of their work. Of these the man who is making the greatest impression by his noble aim, the charm of his ideas, by his grasp of meter and his finish and grace, is perhaps



BLAIR FAIRCHILD

A Young New York Composer Whose Works Are Being Played in Paris

Blair Fairchild. His is a responsibility therefore to the honor of America and Americans to work out his artistic development to its limit, if we must recognize such things as limitations.

Parisian conductors and organizations have already begun to see the value of the compositions of Mr. Fairchild, which have had a great many public performances. Last Spring his symphonic poem, "East and West," based on the Kipling idea, was played by the De Lery Orchestra at one of their Sunday afternoon concerts in Marigny Theater. Last week the Willaume Quartet played his Quintet, op 20; his Rhapsody for piano and string quartet and his Trio, a new work given for the first time. Although in these two former pieces of writing one finds a certain frank spontaneity in the materials used which is appealing and which does not so much seem to characterize the latter work, Mr. Fairchild has surpassed, from a point of view of construction and working out, every former effort in his Trio. It contains four well balanced, well handled movements; an allegro moderato, built of good stuff; an andante whose song is vibrant and living; a vivace, a rollicking little scherzo and musically an almost flawless gem; and at last a big rondo

in which the development synthesizes the themes of all the other movements. This is a manner of writing to which Mr. Fairchild is devoted, and he has made eloquent use of it in the interest of form and continuity in the Trio. The idea is not the same as the "theme cyclique," which César Franck has developed and expanded to such an extent, and which Vincent d'Indy has named and exalted more or less in his lectures and text books, being one generating theme which is stated and developed in the first movement, and out of whose members are evolved the principal themes of the succeeding movements. But it is simply a résumé of all the first themes of the previous movements restated in a sort of general development or enchainment just before the recapitulation in the big rondo form.

This music of Mr. Fairchild's is music that does not need to be read from the score in order to be enjoyed and understood. It is lucid and interesting and it is always graceful. It is music which is more or less French in general character, and yet it has its own distinct and individual appeal.

The cosmopolitanism of the man is reflected in the work that he has put forth. Mr. Fairchild's three volumes of Italian songs are so well known to singers as to need scarcely an introduction. They are most winsome settings of the Italian stornelli, and they are so eminently Italian that a friend traveling in Italy not long ago heard one of them sung by a peasant in the streets.

The quatuor Willaume is an organization of four capable and intelligent musicians, three of whom are premiers prix du conservatoire, and the fourth, M. Georges Morel, the second violin, being first violin in the orchestra of the Opéra Comique. Gabriel Willaume is now first violin of the Société des Concerts du Conservatoire; Macon is ex alto solo at the Comique, and Feuillard is the first 'cello solo of the Colonne Orchestra. He is one of the best known 'cellists in Paris, and will probably tour America next year.

The Willaumes are as well known in England as in Paris, having given each season for many years some interesting programs of modern French chamber music. Debussy and Fauré have been sometimes with them, and it is to this organization that these two composers owe much of their success in England.

* * *

A young American composer who is gaining recognition in Paris is Campbell Tipton, whose songs have long been known and sung in America. He accompanied Miss Arnold-Stephenson at her concert last week in his group of sea lyrics, which, it will be remembered, were created in America by George Hamlin. Mr. Tipton is directing his attention to a great extent to the pure forms of music. He has written, among other things, a sonata which has won high commendation from musicians of standing.

* * *

Henry Eames has gone to Ireland to give



A Parisian Organization Which Is Playing Blair Fairchild's Compositions. From Left to Right, MM. Willaume, Morel, Macon and Feuillard

piano recitals in the various cities and to act as adjudicator in the original composition and piano contests at the Sligo Feis,

held in Sligo this month. He will speak while there upon folk music and the Irish folksong.

LOUISE LLEWELLYN.

Like a Breath of Life

WHITEWRIGHT, TEX., June 18, 1909.
To the Editor of MUSICAL AMERICA:
I hasten to send check, for I feel that a great calamity had befallen me if I missed one issue of your valuable paper. It is like a breath of life to us "musical missionaries" so far away from the opera, oratorio and concerts by great visiting artists.

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T. N. MACBURNY TO RETURN TO CHICAGO

Frank King Clark's Assistant Will Join Professional Ranks of the Windy City

PARIS, June 11.—Paris is losing next week a young American musician who for courage, perseverance and good efforts is a credit to his countrymen. This young man is Thomas N. MacBurny, for the past three years assistant of Frank King Clark, who goes at once to Chicago, where he will take the studio of Mme. Genevieve Clark Wilson, in the Fine Arts Building.

Mr. MacBurny's career at home will be that of a teacher and singer, for he possesses a very pleasing baritone voice of good range, of which he makes most intelligent use. He has "made good" in Paris to such an extent that he starts with a definite class of eight pupils and a promise of twice as many with whom he is to make arrangements upon his arrival in Chicago.

He has sung three times in Paris this season with gratifying success, once in the concert of Mary Adele Case, once in the pupils' recital of Mr. Clark and last in his own debut concert, which took place last Saturday evening in Salle des Agriculteurs.

Mr. MacBurny is, first, a scholarly musician, yet he is an instinctive musician, which has been proved by the many difficulties he has had to surmount in order to embark upon his musical career. He is perhaps at his best in his German *Lieder*, which require a certain scholarship, one might say, to be well sung. He was remarkably appreciated, however, in his groups of French and old English songs, some of which he was compelled to repeat.

It must have been near five years ago that Mr. MacBurny was sent to Paris on a scholarship from the University of Chicago, from which he was graduated, to study psychology at the Sorbonne. Finding himself continually dissatisfied in this life,

he ceased suddenly to grapple with the desire to study music professionally, and united with it instead all the force of his will and perseverance.

He knows well the old story of the cold, dark "lodgement" on a Winter afternoon, the snarling concierge and the void that a "demi-chautaubriand" leaves in the stomach of a hungry man, but he tutored boys and he did a little writing and promoting on a small commission basis and thus managed to live and to study, until three years ago, when Mr. Clark made him one of the assistants in the studio as a reward of good work done.

Mr. MacBurny is said by his pupils and associates to possess in great degree the peculiar gift of teaching. If the progress of the past three years in Paris is proportionately sustained in the Chicago career his ultimate success is indubitable.

LOUISE LLEWELLYN.

Nordica and Sammarco at Musicale

LONDON, June 22.—Mrs. Frank J. Mackay, of Chicago, gave a musical party at the Ritz Hotel to-night. Mme. Nordica and Signor Sammarco sang. John Powell, the American pianist, played, winning immense applause.

Kussekowsky and Thibaud Signed

Among the new attractions signed by R. E. Johnston while abroad for American tours during the coming season are Thibaud, the violinist, and Kussekowsky, contrabass and conductor.

Metropolitan to Produce "Quo Vadis"

PARIS, June 23.—Giulio Gatti-Casazza, general manager of the Metropolitan Opera Company, has acquired the rights to Jean Nougues's opera, "Quo Vadis," which is based on Sienkiewicz's novel.

Cologne heard its one thousandth Wagner performance last month. "Tannhäuser," the first to be produced there, fifty-six years ago, has been sung 213 times, and "Lohengrin" 222 times.

Blanche Marchesi, back in London after her American tour, has reopened her Singing Academy.

Sgambati's "Requiem" is to be sung in Berlin for the first time next Winter at the Sing-Akademie.

"THE ONLY OSCAR" CLAD IN A TOGA!

Impresario Decides that the "Bal des Quatres Arts" Is Not to His Liking

PARIS, June 15.—Oscar Hammerstein, the indomitable, the untamable, the redoubtable Oscar Hammerstein, has met his Waterloo. He met it here in Paris last Wednesday evening at the Hippodrome. It wasn't a peevish prima donna; it wasn't a ballet dancer; it wasn't a new opera; it wasn't an exigent composer; it wasn't a piece of scenery (technically speaking). Guess what! It was the Bal des Quatres Arts. No, the Bal des 4 X Arts (as the students write it) isn't altogether what it sounds to be—an annual subscription dance organized among students of the four arts, with a short musical program and a few ferns. It isn't exactly like that.

But it is a very friendly little evening entertainment given by the men of the Beaux Arts and the school ateliers, where their models and other lady friends are admitted, where social distinctions are more or less suspended for the moment, and where there prevails a large, democratic spirit of *laissez aller*. It is a fancy dress—one might say fanciful dress—affair, and as a rule certain primeval customs, or want of customs, are gracefully carried out.

But Oscar Hammerstein! Well, he didn't like it. I have it from the lips of a friend who had it from his lips, that he thought it was awful. Why? No details were given, and the mystery lies fallow for some brave scout. Query: "Why didn't you like the Bal des Quatres Arts, Mr. Hammerstein?"

And he looked very nice indeed, becomingly dressed in the costume of a Roman Senator. My friend had never seen him handsomer. He almost didn't know him (clothes do make such a difference, and then, of course, it was a long way from the Manhattan Opera House), but when he finally recognized the man inside the beautiful forensic habit he said:

"Hello, Hammerstein, what are you doing here?"

"Well, what are YOU doing here? I'd like to be doing somewhere else. My God, man, it's terrible!"

That's what he said at eleven o'clock, and at twelve he surrendered—not only surrendered, but retreated—ran, vanquished, subdued, discomfited, out of the door. My friend saw the tail of the Roman toga.

LOUISE LLEWELLYN.

ELGAR'S NEW SYMPHONY

English Composer Encouraged by Success of Other Big Composition

Sir Edward Elgar is spending the Summer in Italy. The success of his first symphony, played here last season by the New York Symphony Orchestra, at the Hub by the Boston Symphony Orchestra, and in the West by various orchestras, lends interest to the fact that the greatest living English composer is at work on a second symphony.

"Israfil" writes of Elgar's works in this way: "To me, Elgar's orchestration suggests a mosaic of rare polished stones—jade, jasper, lapis lazuli—such as one sees inlaid on the white walls of Mogul palaces and tombs. It holds a dark, continual flow of ever-changing color, but few brilliant tones. When he paints the sea, for instance, he shows us no Southern sapphire, but the sombre green and purple of the North; indeed, he gives the scent and sound of the sea rather than its living colors."

Dufault's Canadian Tour

Paul Dufault, the popular French tenor, will commence his fifth annual concert tour of the Province of Quebec early in July. Mr. Dufault has booked over twenty-five concert engagements.

Ernst Nodnagel, the German composer, singer and music critic, is dead.

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WANDERJAHRE OF A REVOLUTIONIST

By
ARTHUR FARWELL.



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[These articles cover a series of experiences from years of European study, through the writer's pursuit of the American Idea in music from East to West, and the organization of the American Music Society, up to the present time. They picture in a narrative way America's musical pathfinding, as contrasted with European traditions.]

By the year 1908 the immediate purposes of my seven years of wandering about the United States seemed to have been fulfilled. I had accomplished in a measure what I had set out for—to learn the land; to find where musical art had got to in America, both as an importation and as a native creation; to study aboriginal forms of music in the United States at their source; to meet musicians and audiences, and to urge them to direct some vital share of their attention to American composers and their music; and to engage in the active work of organization in behalf of the standing and the advancement of American musical art. It seemed to me that more could be accomplished by being a "stay-at-home" for awhile now, and taking what means presented themselves for developing the different phases of work and organization already under way. These were the American Music Society, the Wa-Wan Press, and an educational plan which Arthur Shepherd and I had developed during the Summer, and had now put in operation at Newton Center. Shepherd had also become a member of the faculty of the New England Conservatory of Music.

One thing only seemed lacking now—a national medium of communication, whereby the events and the thoughts pertaining to the American music movement could be broadly and regularly announced. The Bulletin of the American Music Society did not reach beyond the members of the society. No daily paper would answer the need, because of the localization of its circulation. A national newspaper was necessary.

I bethought me of MUSICAL AMERICA. What could be better? Its very name suggested close kinship with the cause in which I was working. Little suspecting the next step to which this was to lead, I at once, in the Fall of 1908, made arrangements to send regular correspondence to the paper from Boston.

In late December came the first concert of the New York Center of the American Music Society, under the direction of Francis Rogers. This gave me the opportunity

to call at the office of the paper and talk matters over. And then, fizz-bang! almost before I knew what had happened to me I

found myself in charge of my father, George L. Farwell, and the educational plan equally well in charge of Arthur Shepherd, while under the circumstances I could now accomplish more, in all ways, in New York than in Boston.

December 30, 1908, was the date of the first concert by the New York Center of the American Music Society, which was held in Mendelssohn Hall. Songs by many composers were sung by Francis Rogers and Mrs. Edith Chapman Goold. Heinrich Gebhard played a group of American piano compositions, and Arne Oldberg took the piano part in his Quintet in C Sharp Minor, the string players being the quartet from the Northwestern University School of Music, at which Mr. Oldberg holds a prominent position.

The second concert, also at Mendelssohn Hall, was in charge of Harry Barnhart, who sang American songs, as did also Mrs.

The third of the series by the New York Center was an orchestral concert at Carnegie Hall on April 18. This concert, under David Bispham's direction, was the most significant achievement of the American Music Society thus far, and gave an impulse to the organization beyond anything which had previously occurred. This concert was the first occasion of an Eastern hearing of any of the music composed for the San Francisco Bohemian Club's "High Jinks," now called the "Forest Festival." The overture to the "Hamadryad," text by Will Irwin and music by William J. McCoy, was the work chosen as the opening number of the concert. Its music deals with the brooding spirit of Meledon, God of Care, the Hamadryads in their forest revels, and the coming of Apollo in the dawn. Mr. F. X. Arens conducted the overture, and also the MacDowell Piano Concerto in D Minor, which was played by Augusta Cottlow. Mr. Bispham sang four songs with viola, by Charles Martin Loeffler, Mr. Kovarik playing the obbligato and Harold Smith accompanying; and later in the program George W. Chadwick's Lochinvar, the composer conducting. Mr. Bispham also brought his dramatic fervor to the reading of Poe's "Raven," music by Arthur Bergh, who conducted the orchestra. Harry Rowe Shelley conducted his "Creole Dances," and I, as one of the papers said next morning, waved the baton while the orchestra played my "Dawn."

In an earlier chapter of this tale I gave my impression of this concert and its meaning, a meaning not derived from a view of it through the somewhat idiosyncratic lenses of the spectacles of the critical fraternity. It was a showing of what can be accomplished, even at the outset, when the American people lend a friendly hand to their composers, in their efforts to blaze a path forward. If such events as this concert, events animated by the same artistic, national, and democratic spirit, can be followed up thick and fast, a few decades, or even less, will witness an artistic growth of Hellenic proportions and brilliancy in the creative musical life of the United States. A writer on the Pacific Coast makes a statement even bolder—"with such influences as these (the centers of the American Music Society) the cause of music will be furthered in ten years beyond the measure of a century's unaided progress." Reverting to the New York concert—even from the standpoint of the professional critic, it was really not such a bad concert after all. The enthusiasm with which the great audience greeted it is the substance out of which a greater music shall come.

Progress now became swift. Mr. Chadwick returned to Boston and aided in the giving of the largest concert yet undertaken by the Boston Center, at Jordan Hall, on May 18. The artists were David Bispham, Heinrich Gebhard, Alfred Gietzen, viola, Harold Smith and Mrs. Genevieve Baker, accompanists, and the Women's Chorus of the New England Conservatory. Composers represented were Arthur Foote, Edward Burlingame Hill, Charles Martin Loeffler, Henry Gilbert, Clayton Johns and others.

Meanwhile Eugene Nowland, aided by musicians and music lovers, had by his enthusiastic efforts been instrumental in

(Continued on next page)



Entrance of the Naiad from the Waterfall, in "The Hamadryad," from the San Francisco Bohemian Club's "High Jinks" of 1904

found myself a New Yorker. They do things swiftly in New York. The latest scientific thought places the making of decisions near the top of the list, as a means of expending energy, and in New York they think one-quarter of a second rather long for that ceremony.

I did my thinking afterwards, and saw that the Wa-Wan Press could go on per-

Ben Lathrop. Miss Della Thal played piano compositions by MacDowell and Walter Morse Rummel; Arthur Hadley, of Boston, played his brother Henry Hadley's Concert-stück for 'cello, accompanied by Arthur Depew; and Mr. and Mrs. David Mannes played a portion of the Sonata in G Major, op. 6, for violin and piano, by Walter Damrosch.

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organizing a large center of the society in Los Angeles, next in size to that in New York, and was made its president. Another center was organized in Lawrence, Kansas, with Dean Skilton, of the University of Kansas, and Mrs. Frederick Crowe among its leading spirits. Following upon this was the appointment of an American Music Society Day at the Seattle-Yukon Exposition, to be held in August, 1909, and a Northern trip of Mr. Howland, which resulted in the formation of the Seattle Center of the American Music Society, with a board consisting of the chief musicians and music lovers of that city. Progress was also made toward a San Francisco organization, which is now on the point of consummation.

(To be concluded in the next issue.)

APPLAUD AMERICAN MUSIC

London Audience Pleased by Work of John Powell, of Virginia

LONDON, June 15.—Theodore Bayard, formerly a pupil of Henry Russell, the director of the Boston Opera House, gave a recital on June 10 at Bechstein Hall. Mr. Bayard's fine baritone was heard to advantage in songs by Fauré, Chansson, Debussy, and some new ones by Guy Ropartz. The singer has plenty of temperament, and gave interesting interpretations. He was assisted by the Sevcik Quartet. They played the Dvorák String Quartet in F and a new one in E Minor, by John Powell, the young Virginia pianist now in London. The work is interesting and original, and at its close the youthful composer was called from his place in the audience and forced to acknowledge hearty applause from the large number of people assembled for this concert. E. L.

PENSION PROJECT FOR GRAND OPERA SINGERS

Andreas Dippel Will Inaugurate It at Metropolitan—Thomas Beecham's Fine Conducting

LONDON, June 24.—Andreas Dippel, of the Metropolitan Opera Company, stopped here on his way to Berlin from Paris. He told some details of a carefully cherished plan which the Metropolitan will soon put into practice.

"One of the disadvantages under which we labor is instability," he said. "As an organization we are unable to rely upon our artists to the same great extent that they can in Germany and Austria. The large provincial and national opera companies of Berlin, Hamburg and Frankfurt, for instance, have a fund at their command for the pensioning of artists who serve them for years. This pension is about \$1,200 per annum.

"We are going to adopt the same plan, and will allow artists serving with the Metropolitan Opera Company ten years a pension of \$1,000 per annum for life. Two performances will be given every year in support of the fund, and any further amounts will be supplied by the artists themselves."

The pensions, it is understood, apply to all members of the company, orchestra and chorus. It is thought that this plan will go a long way toward establishing American operatic supremacy.

That new jewel in the crown of R. E. Johnston, Thomas Beecham, brought his orchestra to His Majesty's Theater yesterday afternoon and did musical honors to "The Wreckers," an opera by Ethel Smyth, produced for the first time in England. If the acting could have held up to the orchestral standard the performances would have

been highly creditable, but, alas! the performers were too well concert-bred, and "team work" at times became a little ragged.

Mr. Beecham's conducting, however, was a real treat. His graduations of tone were very fine and always gave the songsters a chance to be heard. Henry Wood was present and hung his countenance over the edge of a box. That bespoke all kinds of admiration. All musical London was present, including some of the composing element, among whom was Liza Lehmann.

The finish of Mr. Beecham's work may not be so masterly as that of Nikisch, but he is more of a pioneer, which his wealth gives him a good excuse for being, while a fine artistic sense and ability enable him to live up to the part.

OPERA STUDENT SIDETRACKED

Pittsburg Girl Accepts Position in "Motor Girl" Company

Friends of Kathryn Anschutz, of Pittsburg, were surprised to learn last week that she had been on the New York stage for several days. It was known that she was studying for an operatic career, but her dip into musical comedy was not even hinted at until last night.

Miss Anschutz, who is the daughter of Mr. and Mrs. Lewis Anschutz, of Braddock avenue, Pittsburg, came to New York last fall.

Miss Anschutz did not inform her parents of her stage appearance, and it was some days before they learned of her action. They then sent Miss Adelaide, a younger sister, to persuade her to come home. Soon after meeting her sister, Adelaide also announced her intention of joining the "Motor Girl" company. She will make her appearance this week.

The father, Lewis Anschutz, is a lieutenant-colonel on the staff of Brigadier General Wiley, of the Pennsylvania National Guard. He is interested in stone works in the western part of the State.

"Its Perusal Has Become a Fine Habit"

NEW YORK, June 20, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed please find my subscription. To paraphrase a celebrated ad, "Its perusal has become a fine habit." With best wishes for increasing success of your efforts along the line of our musical progress,

WM. HIRSCHMANN.

RUSSIAN BALLET THE DELIGHT OF PARISIANS

Slavish Opera Season a Great Success—Skill of Dancers Makes Profound Impression

PARIS, June 19.—The Russian opera season here has been a great success. Although the work of the principals has been superb, the corps de ballet will leave the strongest impression. The perfection to which the difficult, delicate and charming art of dancing has been carried in the Russian school is a revelation.

It is hardly possible that this great theatrical invasion of Paris by Russia should leave no mark behind it on the native stage. At present it is acting like a great searchlight thrown on the stage tradition of the country.

Perhaps one reason for the excellence of the Russian ballet is the rigorouslyness of its rule. The training of the étoiles begin very early and each child is brought before the public in an automatic rotation, beginning at about the fifteenth year. At thirty-five he or she is placed on the pension list, thus keeping a tide of youthfulness through the corps.

Metropolitan Singer Wins Suit

Jeannette K. Hahn, a chorus singer in the Metropolitan Opera Company, who was injured by the collapse of a bridge used in the production of the opera "Carmen" in the Metropolitan Opera House on January 7, 1906, had the appeal from her suit for damages dismissed conditionally in the Appellate Division. She sued for \$5,000, and won a verdict of \$3,000.

W. D. Holmes, Bruno Huhn's Substitute

Wright D. Holmes is in charge of the music of Mt. Morris Baptist Church during the absence of Bruno Huhn, who is at present abroad on his wedding tour, and is expected to return early in September.

A gala performance of "Samson et Dalila" was given at Covent Garden in honor of the German Burgomasters during their recent visit to London. Socially, it was the most brilliant night of the opera season thus far.

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SIMPLIFYING THE MUSICAL STAFF

Miss H. Lyman Proposes a New Means of Notation for Piano Music

MONTEVALLO, ALA., June 26, 1909.

To the Editor of MUSICAL AMERICA:

I am sending you a copy of the March issue of the *Educational Exchange* (Alabama), asking your attention to the article "The Art of Notation vs. the Science of Music." In my daily task of looking at the science of music from the viewpoint of the child or beginner, I am more and more convinced that we do the child and the science of music itself a great wrong by holding to our present music "house divided against itself."

That it should be remodeled, I must believe until some one can tell me what answer to make to the thoughtful child at the piano who asks why the divisions of the staff are named differently. I have no apology to make for taking my place beside such a child, and asking our great pedagogical leaders: Why do you continue to permit this wrong to exist century after century? Will you try to answer me for the devotion you have to the art of music? May I not hope that you will consider this fundamental foolishness in the writing of music, and I appeal to you to do something.

Faithfully yours,

(Miss) H. LYMAN.

Such far-reaching reforms as Miss Lyman proposes are among the things most difficult of accomplishment. Nevertheless, this is an age of accomplishment, and one of the tendencies of the times is for the betterment and simplification of notation in general, whether of language or of musical speech. Composers are agitating the matter of simplifying the notation of the orchestral score, which, at the present time, is greatly complicated by the present method of writing for the so-called transposing instruments.

Miss Lyman refers to the orchestral complexity, but limits herself in her discussion strictly to the piano. Nothing is more discouraging at the outset than to contemplate a reform in a matter which from childhood up has been learned in a certain way by all who have studied music, and as well in a matter which involves the mechanical work of reprinting the whole literature of the pianoforte. Yet, if a new idea comes into the world which is proved to be a better idea, the world is compelled in the end to adopt it. When Mr. Westinghouse first invented the air brake he went to the president of one of the greatest American railroads and laid his ideas before him, explaining the invention. When he had finished, the great magnate said to him, "I have no time to talk to a d— fool." Some years later, however, this same magnate was compelled to send for Mr. Westinghouse. Everyone with a new and possibly valuable idea should not only be given a fair hearing, but should receive thoughtful consideration.

Miss Lyman says that notation developed through certain evolutionary processes, but that these processes have been for some time arrested. There is a wide digression of opinion with regard to the degree of perfection of the present system. The writer shows how in the arrangement of the piano keyboard each octave is made to correspond visually with all the other octaves, so that either sight or touch quickly selects the desired pitch. This is not true of the two similar looking groups of lines which form the usual treble and bass clef. In criticising the existing staff Miss Lyman writes as follows:

Our first discovery, then, is that there is nothing in the appearance of the lines and spaces to indicate that the interval from one degree to another is sometimes a whole

step and sometimes a half-step, as is clearly shown by the arrangement of the piano keyboard. In the next place we see at a glance that a group of five lines and four spaces, each representing a pitch, includes more than the number in our primary tone group; so that a broken triad, for instance, which may be uttered in unison by two voices at a distance of one octave, and played by two similar contiguous key-groups, must be spelled for the one upon lines and for the other in spaces. Comparing the two groups of lines with each other, we find that at no place is a key represented upon the one group in a similar location to any of its octaves in the other group.

Many harmonic combinations written in the major on the bass clef, Miss Lyman points out, would, if the clef sign were changed to treble, produce a minor effect, that is, a precisely opposite emotional or expressive effect. "What educator," she says, "would approve of arranging the letters of the alphabet into a vocabulary in which every word should have its counterpart, spelled exactly in the same way, but pronounced differently and having a different meaning, as: glad on the space at the reader's left, pronounced and meaning 'glad,' and glad on the page on the right pronounced and meaning 'sad'?" "A gain has been made," says Miss Lyman, "over the various clefs of Palestrina's time. We have reduced the confusion of several musical languages to two, a high-voice and a low-voice language. What then hinders the further advance in simplification to one written language for this one series of tones which we have?"

"The precious hours of the student's foundation work," writes Miss Lyman, "must be largely consumed with imperfect visual presentations of the truth, as it is in the science of music." And, further, "Whatever the degree of perfection so far attained in the art of notation, we do know that the slight change from the present staff involved in separating the five line divisions by a distance of two leger lines instead of one would at least make the upper voice true to the lower in two-octave sections." It is to be remembered that two triads written an octave apart on a single clef as the treble will be in the one case on spaces and in the other case on lines. Miss Lyman suggests a possible further simplification by having the first two leger lines above the treble clef short and the next five above slightly longer, which would make the five longer leger lines again correspond exactly with her two main staves and aid the eye in immediately locating the extreme high notes. The same would hold for the extension below the bass clef. Thus, when many leger lines above and below were used, there would be a presentation of four staves, two composed of the main staff lines and two composed of slightly elongated leger lines reading exactly the same. That is, A on one would be found to be in the same place as A upon any of the others, and this in each case would be the highest line and the lowest space on the staff, as in the present bass clef. In separating the usual main staves by two leger lines instead of one, that is, by lifting the treble staff one line, the two leger lines between the two staves are C and E. D thus becomes the center of all the staves, and there is no doubt but that a great visual gain is made, and a step toward truth of expression by thus making the staves identical. "However trivial this arrangement would seem to advanced musicians," Miss Lyman says, "we believe it would strongly appeal to every teacher of elementary piano study, and surely every unprejudiced investigator can appreciate at a glance the economy of all the mental forces required in the reading of our complicated system of notation." Miss Lyman then presents a table showing the great number of degree names in our musical alphabet as it must now be learned (remembering that each degree may be sharpened or flattened), going from the eighth leger line above the treble staff to the seventh space below the bass staff. The total number of degree names is 171. In Miss Lyman's staff this is reduced to 42. If the double-sharp and double-flat are included, the number of names is 253, and may be reduced to 62 by the proposed simplification.

Miss Lyman makes this plea for the earnest investigation of her ideas: "With an abiding faith in the righteousness of the promulgation of the best, simplest, most direct, most economical means of obtaining the desired knowledge, the writer invites for the ideas herein set forth the critical attention not only of musicians, but of all educators who are interested in making the best use of the limited time usually devoted to music study during the school days, hoping thereby to arouse into ben-

eficent activity other more influential, more valuable opinions which may perchance combine to form a motive power which shall turn the music world "upside down," or, better, right side up on this time-consuming study.

"We are not oblivious nor indifferent to the fact that a change of notation involving the reprinting of all music which it is desirable to perpetuate has its revolutionary difficulties, but if it be shown that those difficulties are, in the main, mechanical, we may call to witness the history of all human progress as sufficient justification for the optimistic opinion that they must inevitably adjust themselves to the higher considerations of the further evolution of an art, and of making an art more true to the scientific facts which it illustrates. It is obvious that the longer such a change is postponed, the more work is involved in its consummation. To the powers that be in the music world we would submit this appeal to 'be up and doing' pleading, we earnestly believe, simple justice to the music-loving world, and the claims of truth and righteousness in the world-wide science and art of music."

A. F.

MME. SHERWOOD-NEWKIRK'S PUPILS GIVE RECITAL

Annual Program by Students at Norwalk, Conn., Brings Forth Talented Musicians



Mme. Lillian Sherwood-Newkirk

NORWALK, CONN., June 24.—The annual song recital of the pupils of Lillian Sherwood-Newkirk, assisted by Amelie Pardon, pianist, and Alice Sherwood-Irwin, contralto, was given in Lockwood's Hall last evening. Mrs. Chester Selleck and Mrs. Newkirk presided at the piano.

The concert was opened by a chorus of twelve voices singing "The Two Grenadiers," arranged from Schumann's song. It was very well received.

H. O. Pollard followed in an air from "Elijah," rendered easily and gracefully and sufficiently displayed the good qualities of his voice.

Mary Cassidy followed with songs by Mrs. Beach and Van der Stucken, which were commendably executed, and E. S. Austin, in the "Bedouin Love Song," won admiration.

Mme. Pardon rendered numbers by Weber and Liszt with excellent technic and exquisite interpretation. Jennie Gray, in songs by Waddington and Ward, showed good training by her fine transition from her very good middle voice to the high tones. Jania F. Pollard sang the very difficult "Lorely," by Liszt, with accuracy and good German diction.

Mrs. Newkirk and Mrs. Irwin sang two duets, in which their voices blended most beautifully. Mrs. Newkirk's voice never was better, and in timbre is very much like Mme. Nordica.

Mr. Bainbridge showed a splendid tenor, and Clare Jaeger was heard to excellent advantage in an aria from "Tannhäuser" and a song by D'Hardelot. Mrs. Stone, Miss Knapp and Miss Smith were further contributors to the program.

When Bonci appeared in "Rigoletto" at the Colon, in Buenos Ayres, the other day, the audience made him sing "La donna è mobile" three times before the opera could be continued.

Vernon Carey, of Hamilton, Ont., has been selected to fill the position which Crystal Brown, organist, has just resigned in Erie, Pa.

King Edward reserved the entire front row of seats at Queen's Hall for Nordica's farewell concert in London.

AMERICAN FAVORITES IN OPERA IN BERLIN

Mme. Langendorf, Edyth Walker and Mme. Salzmänn-Stevens Appear—Festival Plans

BERLIN, June 21.—Americans have figured conspicuously at the opera houses in Berlin this past week. "Salomé" was given twice at the Gura Opera (New Royal Opera House), with Edyth Walker as *Salomé* and Frieda Langendorff as *Herodias*. On Saturday evening "Siegfried" was given at the same opera house, with Mme. Salzmänn-Stevens, as "guest," singing the rôle of *Brünnhilde*, which part she may almost be said to have re-created last Winter at her début in London, when she made a distinctive success.

Last night there was a brilliant performance of "Aida" at the Royal Opera House, when the Kaiser and some of his court and the new Turkish Ambassador, with the Turkish Commission which has come to Berlin to officially announce the crowning of the new Sultan of Turkey, attended. The three most important rôles were cast by Americans, Putnam Griswold as the King, Florence Easton as *Aida*, and her husband, Francis MacLennan, as *Rhadames*, but many were disappointed at the last moment to find a notice pasted up to the effect that Mr. MacLennan was ill, and the rôle was sung by Carl Jörn.

Ruby Cutter Savage, the well-known American soprano who has been living for some months in Berlin, has been engaged to sing as "guest" in the German Opera House at Prague in performances of "La Traviata" and "Faust."

Helen Allen, another American soprano, has just signed a contract for an engagement beginning next Fall at the Komische Oper here in Berlin.

The American Male Quartet made their début at a brilliant fête held in the gardens of the Palace of the Imperial Chancellor, Prince von Bülow, last Thursday afternoon, at which all Berlin society, both American and German, turned out. The quartet consists of four young American men, first tenor being Harry Schurmann, of Chicago; George Meader, of Minneapolis, second tenor; Paul Petri, of Newark, N. J., first bass, and William Alton Derrick, of Chicago, second bass. At the special request of Baroness von Gebtsattel the quartet sang only American negro melodies, but they are working up a large repertoire of fine quartets for the coming season. In the evening the quartet was entertained at dinner by Baroness von Gebtsattel at the Hotel Esplanade, where she expressed her interest and delight in the negro melodies and in the quartet's singing. The *Tageblatt* critic also accorded them praise for their well-blended voices and good ensemble.

The preliminary arrangements for the Brahms Festival, which is to be held in Munich from the 10th to the 14th of September, have now been completed, and the announcement is made that the city of Munich will itself guarantee the funds necessary for the success of the enterprise, as well as giving an official reception to the guests of honor at the Rathaus. A large number of distinguished personages of the art and music world, not only in Germany, but in Austria and England, will act as committee, and there is every indication that the festival will be an event of unusual interest. Among the committee are the following: Oberbürgermeister Ritter von Borscht, Bürgermeister Dr. Ritter von Brunner, Prince Ernst von Sachsen-Meiningen, Geh. Hofrat Prof. Dr. Friedlander, Prof. Hildebrand, Fr. August von Kaulbach, Max Klinger, Paul Heyse, Siegfried Ochs, Ludwig Sanghofer, Max Reger, Karl Reinecke, Leopold Schmidt, Sir Charles Stanford, Frank Wedekind and Felix Weingartner.

LILLIAN JEFFREYS PETRI.

Helen Waldo in Shippensburg, Pa.

SHIPPENSBURG, PA., June 26.—Helen Waldo, contralto, appeared in recital here on June 22, before the Alumni Association of the Cumberland Valley Normal School. Even among the crowded events of commencement week, this concert was easily the most important. Miss Waldo's beautiful voice, dramatic power and attractive personality won for her an instantaneous success. Her program was most comprehensive and served as a fitting vehicle for her diverse talents. The accompaniments were played by Helen Wise, of the faculty of the music department.

Lucie Mawson, the American pianist, now a resident of London, played there at a recital in Æolian Hall a few days ago.



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AWARDING OF SANGERFEST PRIZES

Next Meeting of German Singing Societies to Be Held in Philadelphia Three Years Hence—No Deficit Says Manager Copley

As the results of the prize singing contests of the Sangerfest at Madison Square Garden were not announced until the hour that MUSICAL AMERICA went to press last week, it was possible to give at that time only the principal decisions.

The Kaiser prize was tied for by the Junger Männerchor of Philadelphia and the Kreutzer Quartet Club of New York, each society receiving fifty-six points. The German Männerchor, of Newark, N. J., won the second prize with fifty-four points. The Concordia, of Wilkes-Barre, Pa., which won the prize at the last Sangerfest, followed with fifty-three points, and the Gesang-Verein Arion, of Baltimore, Md., was last, with fifty-two points.

The other winners in the various singing events were:

First Class Societies—First prize, Williamsburger Sangerbund, Brooklyn, N. Y.; second prize, Jersey City Liederkranz, Jersey City; third prize, Germania Männerchor, Baltimore; fourth prize, Junger Männerchor, Philadelphia.

Second Class Societies—First prize, Schwäbischer Sangerbund, Newark; second prize, Swiss Harmony, West Hoboken; third prize, Syracuse Liederkranz, Syracuse; fourth prize, Washington Sangerbund, Washington, D. C.; fifth prize, Delaware Sangerbund, Wilmington, Del.

Third Class Societies—First prize, Schweizer Männerchor, Philadelphia; second prize, Deutscher Liederkranz, Brooklyn; third prize, New Rochelle Männerchor, New Rochelle, N. Y.; fourth prize, Mozart Männerchor, Baltimore; fifth prize, Greenville Liederkranz, Jersey City.

Fourth Class Societies—First prize, Concordia Quartet Club, Philadelphia; second prize, Turner Männerchor, Atlantic City, N. J.; third prize, Union Hill Liederkranz, Union Hill, N. J.; fourth prize, Riverside Männerchor, Riverside, N. J.; fifth prize, Bremervörder Männerchor, Brooklyn; sixth prize, Adler Männerchor, Brooklyn.

Federation Societies—First Class—First prize, United Singers of Brooklyn; second prize, United Singers of Hudson County, N. J.; third prize, United Singers of Philadelphia.

Second Class Societies—First prize, United Singers of Long Island City, L. I.

Third Class Societies—First prize, United Singers of Atlantic City, N. J.

A silver wreath, donated by the United Singers of New York, was won by the Germania Männerchor of Newark.

The announcement of the winners was made by Major Carl Lentz, president of the Northeastern Federation. The Kaiser prize was accepted on behalf of New York by Frank Wuttge, president of the Kreutzer Quartet Club, who made a short speech, telling how hard the New York singers had worked for the prize. Next time, he said, the club expected to win the entire statuette.

Out of a possible 60 points based on intonation, precision, phrasing, diction and conductor's interpretation, the two societies each scored fifty-six points. In view of the tie they will share possession of the imperial trophy until the next Sangerfest, which, it was announced on the last night, will be held in Philadelphia in 1912. Each society will be allowed to keep the prize eighteen months. The prize was a silver statuette of the Kaiser, valued at \$15,000, to which was added a portrait painting of His Majesty.

It was agreed to let the Kreutzer Quartet hold it for the first half of that period, when it will be turned over to the safekeeping of the Philadelphia organization.

Richard Copley, who had charge of the business management of the Sangerfest,

said that the financial outcome would probably prove to be more successful than any other ever held here. There usually is a deficit after one of these meetings.

"The expenses of these gatherings are much greater than they ever were in the past," Mr. Copley said, "but in spite of that there will probably be no loss. The gentlemen in charge of the Sangerfest were delighted at the public interest shown in this festival, which was by no means confined to the German-American population or singers as it used to be in the past.

"The last preceding Sangerfest held here resulted in a deficit, which was paid by the late William Steinway, who had also been very generous in other ways. But the difference between expenses then and now may be understood from the fact that the prima donna sang for \$400, and she was a famous soprano at that. This year the orchestra for the concerts cost \$5,000. Then the podium, which we were compelled to fireproof, cost over \$15,000. So it is a sign of great success to come through with no financial loss."

The picnic at Ulmer Park, Long Island, was primarily held to award the prizes and about 20,000 Germans and their wives and best girls swarmed down by boat and trolley. All sorts of amusements, especially designed for German appreciation, were in evidence, from the wienersurst, which disappeared in quantities calculated to make the Coney Island vender gasp with astonishment, to vast quantities of beer, which, it was explained, had to be imbibed because of the heat.

There was dancing in three large halls, bowling in a dozen galleries, singing by so many societies that the ordinary lay enthusiast got weary before half were counted; shooting galleries, and all manner of games.

There were so many bands that the music did not let up from early in the afternoon until long after midnight. As soon as night came on a great display of Pain's fireworks was given in the athletic field.

The singing for the prizes, which was the real business of the Sangerfest, began on Monday afternoon. There were no soloists and no orchestra.

The societies singing for the Kaiser prize had a certain choice as to the song in which to show their talents as choral singers. They had to notify the officers of the federation in advance.

The United Singers of Brooklyn selected as their test song "Zu Schuls im kleinen Friedhof," the Philadelphia Society sang "Erwachen des Waldes," the Baltimore men rendered "Sehnsucht," the Newark competitors relied on "Märzluft" and the Hudson County singers were heard in "Die Treue." Long Island City's chorus sang "Waldmorgen," while Atlantic county's united chorus gave "Sonntag."

Mathieu Neumann, who wrote the Kaiser prize song, heard it sung five times by the competing societies. Unlike the competitor of the afternoon, the five societies in this class were allowed to select their song. In addition to the prize song, which was sent to them for preparation about six months ago, they were allowed to give one other song as a test of their ability. This extra number was taken, however, from one of seven songs which the officers of the federation named some months ago. These are well known compositions that have already been sung at preceding concerts of this sangerfest. They were "This Is the Day of the Lord," by Kreutzer; "Aus der Jugendzeit," by Rad-ecke; "Zu Strassburg auf der langen Brueck," "Im Walde," by Leu; "Alte-deutsches Liebeslied," "Heimliche Liebe," by Juengst, and "Ritter's Abschied," by Kinkel. It had been suggested that after the singing of all the competitors the composer, who has come to this country as the guests of the federation, should conduct all the societies in the song. This was found impossible, as the interpretation of the various conductors had been so different that it would have been impossible for the choruses to sing it without rehearsal in a way to do justice to the composition.

Cannot Miss a Paper

CLEVELAND, O., June 18, 1909.

To the Editor of MUSICAL AMERICA:

Enclosed please find my subscription. I cannot miss a paper, and keep the peace!

I found a number of persons at the piano convention in Detroit who thought as I did—namely, that MUSICAL AMERICA beats the world, and keeps us up with the procession. Best wishes for continued prosperity!

CARRIE T. DOAN.



Henry Camp

Henry Camp, one of the original members of the Harmonie Society, the Mendelssohn Union, the Vocal Society and the Brooklyn Glee and Madrigal Society, died on Friday of last week at his home in Kingsbridge, in his eighty-sixth year. Mr. Camp was born in Norwalk, Conn., and was descended from Nicholas Camp, a founder of the village of Milford.

A musician from childhood, Mr. Camp directed the Tabernacle choir, where his father was deacon, when scarcely out of his teens. Later he was choirmaster of the Old First Church, Fifth avenue and Twelfth street, and of Plymouth Church, Brooklyn. He was an active Republican, a life member of the New England Society, and belonged to Grant Post, G. A. R., having served in the Civil War with the Seventy-first Regiment.

Four daughters, four grandchildren, one of whom is Reinald Werrenrath, the well-known baritone, and two great-grandchildren survive him. The funeral was held in Plymouth Church, Brooklyn, on Monday.

Christian C. Metzger

BALTIMORE, June 28.—Christian C. Metzger, aged seventy-four years, who was for a number of years prominent in Baltimore musical circles, died on June 25. He was one of the founders of the Musical Union of Baltimore, and played first cornet in the orchestras of several of the local theaters prior to his retirement. He was engaged with the orchestra of Holliday Street Theater for over twenty years, and at Ford's Opera House for five years. W. J. R.

Mary F. Schirmer

Mary F. Schirmer, widow of Gustav Schirmer, the music publisher, died in Dresden last week in the seventy-second year of her age. She leaves four daughters and one son, Rudolph E. Schirmer, of New York, who was at the deathbed.

Lewis S. Wiebe, Sr.

Lewis E. Wiebe, Sr., a son of Edward Wiebe, late professor of music at Vassar College, died at his home in Brooklyn on Saturday of last week, at the age of fifty-seven years.

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M. Louise Mundell Tells How Brooklyn Has Grown, Musically

Well-Known Teacher Defends the Borough's Status as an Artistic Center and Declares New Yorkers Do Not Appreciate What Has Been Accomplished in Music "Across the River"

"Yes," said Miss Mundell, the noted teacher of voice in Brooklyn, as I expressed my astonishment that any teacher outside of New York could present such an excellent pupils' program as the one I

"Brooklyn, as you know, was a separate city until its merging with New York, and as such we Brooklyn teachers and musicians, working along our own lines and with our own clientele, developed a musical community second to none in this country. New York has a large transient musical population of those who come to study and then go home to pursue their work, leaving New York no richer for their efforts, no matter how much they may aid in the musical development of the country at large, but here in Brooklyn the students are almost entirely residents, and, after they have completed their studies, remain to add to the sum total of musical culture in the community. We may not send out as great artists or make as big a show in the great outside world, but in proportion to the population we have more musicians and more music lovers than our sister city on Manhattan.

"Don't quote me as saying that we have no musicians of national, even international, reputation, for we have. For example, Henry Schradieck, the veteran violinist; R. Huntington Woodman, the organist and composer; Dudley Buck, perhaps one of the best writers of sacred music in America, spent most of his life and did most of his composing here in Brooklyn; Lillian Blauvelt, than whom, doubtless, there is no better known concert singer, and who has sung in Europe as well as in this country, was born in Brooklyn. Eleanor Broadfoot, still another singer who has made such a great reputation in grand opera, and a score of others have carried the musical name of Brooklyn far and wide. I see no reason why we should not develop many more singers of note, for we have the material and all we need is the impetus that will force them from the local life of Brooklyn to the greater musical life of the world.

"But, as I have said, our chief work has been in developing a local musical culture, and in that we have been eminently successful. Nowhere will you find more pupils from the best homes studying music seriously—studying music for its own sake, and not for mere fame or as a means of making money. Our students are real students, and pursue their studies with an earnestness and a spirit that is helpful to the teacher and productive of a delightful musical atmosphere. The musical atmosphere of America, as a whole, may not be equal to that of certain European countries, but that of Brooklyn is possessed of that peculiar 'something' that assures the artists that the audience is permeated with a real musical feeling, and is 'en rapport' with the performer.

"Where, too, will you find a local institution like the Academy of Music, or the Institute of Arts and Sciences, supported entirely by and for our own people? And where will you find the choruses, clubs, orchestras and amateur musical organizations as numerous and as productive of good results as in Brooklyn?"

As Miss Mundell stopped for a moment I rapidly reviewed, in my mind, the various concerts and recitals that I had heard during the past season, and was compelled to acknowledge the truth of her remarks. And no wonder the atmosphere of Brooklyn is so satisfactory, thought I, if many teachers are as forceful, as competent, as delightful as this teacher!

Imagine a young woman, enthusiastic, young enough to welcome with pleasure the



Photo by E. F. Foley, New York.

M. LOUISE MUNDELL

The Well-Known Brooklyn Vocal Teacher, Who Believes in the Musical Future of That City

work and difficulties of each day, and yet old enough to possess the insight and knowledge necessary to the successful teacher; a woman with a countenance that shows strength, intellectual strength, and yet not lacking in sympathetic qualities; a woman with quick intuition and an alert mind, and you have a picture of Miss Mundell. Her studio, too, large and spacious, and artistically arranged, betrayed the fine taste of the connoisseur.

"I have always desired to teach," she continued. "Even though, at the completion of my studies, I undertook, successfully, concert tours that covered most of America, and did a great deal of singing in prominent churches, I always felt the impulse to teach. A concert singer is speedily forgotten and his influence is short-lived, but the teacher's influence grows day by day and produces results as pupil after pupil enters the musical field.

"And so, while I was very young—too young, perhaps—to begin the responsible work of teaching, I gave up my concert career and began to accept pupils. The rapid growth of my class and my success in my work was a testimonial to the correctness of my methods and to the fact that youthful enthusiasm, unworn and not embittered by a forced retirement from the concert stage, is an essential factor in the inspiration of young musicians.

"I have many professional pupils, but among them, perhaps, Elizabeth Cozine and Regina Halbert may be justly mentioned as exponents of the work done in this studio. These two singers, who already have enviable reputations as concert artists, will do much more work this coming season. Mrs. Cozine's beautiful voice and attractive stage presence, her vivacious personality, her dramatic power, all have aided in her past successes. Her voice is a soprano of the coloratura type, flexible

and of wide range, and is used with an ease that allows free expression of the emotion of the song. She possesses that elusive thing called 'temperament,' and has all of the qualifications which go to make up a thorough musician. Regina Halbert has a great advantage over many so-called contraltos, in that her voice is of wide range, even throughout and of sympathetic quality of tone. The remarkable range of her voice may be noted from the fact that she has a compass from low F to high B flat.

"What do you think of the growing influence of opera in Brooklyn?"

"I know that many people claim that opera, especially if there be a great number of performances, has a deleterious influence, but I believe differently. The more good music we have the better it is for us. The Academy of Music has opened a way for students to hear the best music at home, and I feel that opera given in our home city will awaken a deeper interest in Brooklyn students, and will stimulate them to secure only the best instruction. The better the music the pupils hear the higher must be the standards of instruction.

"But, as I have said, I am primarily a teacher, and my interests are necessarily in that line. I love to associate with young students, to teach them, to aid their musical natures to develop, and nothing is to me comparable to the pleasure that comes to a teacher as he sees the gradual unfolding of a voice, of a great talent. I gave up much when I relinquished a concert career in order to teach, but I have no regrets. The enthusiasm which I retained and which has aided me so much in my work has been amply rewarded by my success. I am glad I did not wait until I was a worn-out, retired concert singer, with no joy in my work, before I began my teaching."



Photo by E. F. Foley, New York.

ELIZABETH COZINE

A Successful Concert Singer, Who Is a Professional Pupil of Miss Mundell

had just heard. "I know that most New Yorkers assume that attitude toward Brooklyn. They attend our musicales occasionally and at first have the 'nothing good can come out of Nazareth' look, but, coming to scoff, they usually remain to praise."



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PRYOR'S PLEA FOR MORE MUSIC CULTURE

Bandmaster Thinks Government Should Extend Scope of Education—A Conductor's School

Arthur Pryor, whose band has been playing recently at Willow Grove Park, near Philadelphia, has voiced his musical opinion to Agnes Gordon Hogan, writing for the Philadelphia Record.

In speaking of the evolution of the modern brass band, Pryor said:

"The brass band of to-day is a brass band in name only. The evolution is towards the elimination of heavy brass instruments and the substitution of the lighter reed and string instruments, although violins have not yet become part of a brass band. It is evidence of a healthy growth of a true music.

"The original brass band was allied with the martial spirit—the war-like sentiments are rapidly receding, before those of peace. The time will come when the brass instruments will be largely neutralized, if not completely subordinated to instruments of softer and more soothing tones.

"It will be interesting for the public to know that there is comparatively little of the great mass of band music used by the late Patrick Gilmore, which is adaptable to the bands of the present day. This circumstance also evidences the very remarkable change in the nature, style and structure of band music. To-day whole programs of band music are made up in the best classics from Wagner, Liszt, etc. Even ten years back this would have been regarded as an astounding impossibility.

"The band is destined to perform a gigantic part in the general development of music. It will become a classic instrument. There are millions upon millions of people to whom musical centers are inaccessible, yet they have a craving for music and they must have musical education.

"The great question is how can this public necessity be provided for? I firmly believe that it can be in two ways: first, by the multiplication of bands led by capable musicians; secondly, by governmental aid. If I may be pardoned for an allusion to myself, let me say that I was one of the millions just spoken of. My father was an enthusiast and organized a country band. It had great influence over thousands of people. It was that band that set me going on a musical career. Had that band been directed by a musician of high-class training, its influence would have been very much greater. Now, there is a great demand amongst these millions of people for bands. The imperative need of the hour is accomplished leaders. To secure this need it is necessary that good leaders should be produced by some organized effort. The most ambitious desire of my life is to found a school for this exclusive purpose.

"I have the details of the project well worked out. In due time I hope to give my purpose practical effect, so that hundreds, yes thousands of accomplished and capable young leaders may be scattered amongst the millions, to foster and develop true music. No one could calculate the humanizing and elevating effect of such a move. The people need it, and it must be done. The welfare of the country requires it.

"It is through music that the best in the individual and in the mass comes out. As to the governmental aid idea, you know that the United States has the unique distinction of being the only great nation on the earth that does nothing of importance in fostering and developing music. We raise millions of taxation for the support of public schools. That is for the education of the youth of the land in everything but music. It is true that there is singing in the public schools, and with slight effort, especially in late years, in some communities, to teach music in its most serious sense. Music is a humanity, a morality, a disciplinary force. In fact, nothing is more exact in its essential nature than the study of music. It gives power of concentration. It involves the most searching analysis. As a developing process, in my judgment, it excels any other used in the public schools. The time has come when the serious study of music should be made a part of common school education. It should also be made a part of the curriculum in every other school and college in the land. In other words, the people should be taxed for the purpose of educating all children in the fundamentals of music. At the same time every State in the Union should set apart some of the public money to be used in establishing musical institutes. If the United States could be induced to do the

same, all these forces united would soon put us in the forefront of the world musically. If statesmen and scientific educators could be led to appreciate the practical and moral effect of scientific music a general movement to propagate it would necessarily follow.

"All enthusiasts are supposed to be more or less unsound in these ideas, but the universal interest demands music. It humanizes; it elevates; it drives out the bad; it establishes the good; it makes men think; it drives them to the great ideal. All this is entirely true, but if it be half true, then every one must assent to the correctness of these suggestions."

YOUNG BOWMAN PUPIL DEMONSTRATES GREAT ABILITY IN RECITAL



LOLITA GAINSBORG

Fourteen-Year-Old Pupil of E. M. Bowman, of New York, Who Gives Promise of a Great Career

"It is the usual belief that only those of mature age can offer satisfying performances of masterpieces for the piano," said E. M. Bowman, the New York teacher, in introducing fourteen-year-old Lolita Gainsborg, "but I don't believe it's necessary to wait for gray hairs, and so I'm going to ask this young girl to play for you and prove that I am right."

With this introduction this young girl, hardly more than a child, sat down at the piano and played in a delightfully informal manner many compositions difficult technically and emotionally. Her program included:

Bach, Prelude and Fugue in C Sharp Major; Mozart, Sonata in F Major; Chopin, Polonaise in A; Beethoven, Andante in F Major; Schumann, Soaring; Chopin, Impromptu in F Sharp; Moszkowski, Etincelles; Schumann, Novellette; Rachmaninoff, Prelude in C Sharp; Raff, La Fileuse.

Mr. Bowman was indeed right in his contention, for the young artist—an artist in every sense of the word—displayed a musicianship which would have been creditable to a mature player. The Bach number was played with clarity and with an understanding that brought out each entrance of subject, counter-subject and answer, and with a rhythmic grasp that showed remarkable poise and control. The Mozart sonata was played crisply, fluently and at a speed that gave evidence of much facility. Each run was clean-cut and crystalline in character, and a very evident joy to performer as well as to listener. While the Beethoven Andante is not that master's greatest work, yet it was sufficiently characteristic to show that Miss Gainsborg had entered deeply into the fundamental idea of music—to express, unhindered by technic, the emotional idea underlying a composition. The Chopin Polonaise was given with breadth and force, and the Schumann with an intelligence that was amazing and unexpected.

The whole recital, delightfully informal, was a vindication of the methods of Mr. Bowman, and at the same time a demonstration of the talent of the performer. Prophecy is a thankless task, but it can hardly be amiss, in this case, to predict an unusual career for Miss Gainsborg.

PHILA. WELCOMES ITS VICTORIOUS SINGERS

The Junger Männerchor, Which Tied with New York Club, is Warmly Greeted

PHILADELPHIA, June 29.—The Junger Männerchor singers, who tied with the Kreutzer Quartet Club, of Brooklyn, in the great Sängerfest in New York, were given an enthusiastic reception on their return to this city last Thursday evening.

Several hundred German-Americans and a great number of members of the German-American Alliance met them at the Reading Terminal and escorted them triumphantly to the Junger Männerchor Society Hall. As the train bearing the singers pulled into the station a band of about fifty musicians played joyful strains of hearty welcome and hosts of citizens greeted the returning vocalists.

Reaching the street, a great parade was formed, with the band leading and Max Ziegler as marshal, and marched over some of the principal streets to the headquarters. At the hall a formal reception was held. Enthusiastic addresses of congratulation to the singers were made by Dr. C. J. Hexamer, president of the German-American Alliance, and by Werner Hagen, the German Consul. The audience was delighted to learn that the next Sängerfest will be held here in 1912.

The recital given by Ferdinand Himmelreich, the talented young pianist, in the New Century Drawing Rooms last evening, was well attended despite the lateness of the season. The artist has made most favorable impressions by his public playing here before, and added much to his reputation by his excellent interpretations of difficult works last night. The program included his own Waltz Fantasie in D; Chopin's Nocturne, op. 9, No. 2, and Waltz in E minor; "Pilgrims" Chorus, from "Tannhäuser"; the Sextet from "Lucia"; and Potpourri Internationale, in which the player showed excellent talent for improvisation.

The series of Summer concerts under the direction of the Fairmount Park Commissioners started last Saturday. Conducted by Richard Schmidt, the park band played during the afternoon and evening at Belmont Mansion. For about twenty years band concerts have been given in Fairmount Park during the Summer months.

The public concerts on the City Hall plaza by the Philadelphia Band, members of the Philadelphia Orchestra, continue to attract large crowds, and the leader, Stanley Mackey, is delighted with the appreciation. Many city officials are present at the performances.

The Competition Choral Festival at Egyptian Hall last week aroused much interest. Among the participants were the Manhattan Ladies' Quartet, of New York; the Cecilian Quartet, of this city, and the Pennsylvania Quartet. Among the soloists were Mary Voght, John L. Snyder, Harry Saylor and Dr. J. Lewis Browne, organist. The program included vocal selections and solos on the piano, violin and organ. The Wanamaker male chorus, while not engaged in the competition, made a most favorable impression by singing Gounod's "O Salutaris" and Foote's "Bedouin Love Song."

The Pennsylvania Conservatory of Music held its closing exercises last week in Griffith Hall, and awarded diplomas to twenty-three pupils. An interesting program was provided by the students.

The Theodore Thomas Orchestra, of Chicago, Frederick A. Stock, conductor, began an engagement at Willow Grove on Sunday, and will give concerts there every afternoon and evening until July 10. The orchestra comes here from a round of musical festivals that have been a succession of triumphs for players and conductor. Mr. Stock says that Willow Grove furnishes the greatest out-of-door school of music in the world, and that the conditions are favorable for rendering the best music in the most satisfactory manner. S. E. E.

New Cantata Heard in Boston

BOSTON, June 28.—The choir at the Shawmut Congregational Church, composed of Mrs. Caroline A. Hooker, soprano; Mrs. Elizabeth Beale Gregg, contralto; Charles F. Hackett, tenor; George L. Parker, bass, and a chorus of thirty-five voices, gave the first public performance in Boston of a new cantata entitled "The Conversion," by Harry Alexander Matthews. This work is dedicated to Samuel Richard Gaines, formerly organist and choir director at the Shawmut Church.

The cantata contains many effective solos

for all four voices of the quartet, also quartet and chorus numbers. The work made a most favorable impression.

D. L. L.

REGINA VICARINO'S DEBUT

Another Artist of the E and F in Alt Introduced by Arthur Lawrason

Another artist of the E and F in alt was introduced by Arthur Lawrason, the well-known vocal teacher, in a musicale in the Gainsborough studios of George Barrett, on Thursday of last week.

Regina Vicarino, who is by no means a novice, having been delighting audiences at the Grand Opera in Malta and Italy for the past two years, was the "sensation."

Charming as is charming does might be said of her vocalization. She fairly out-colored the coloratura.

Her flights into the vocal heights were enthusiastically received, and the delicacy and accuracy of her technic were commendable.

Although she has adorned the European boards, Miss Vicarino is entirely an American product, musically speaking. This Winter she will prove Mr. Lawrason's training in a number of concerts in this country, and she will appear also in London the following Spring.

Alice Hills, as assisting artist, disclosed contralto qualities of much virtue. Harry Gilbert, at the piano, accompanied in artistic and tasteful style. The program was as follows:

Nozze di Figaro, Aria di Cherubino (Mozart); Traviata, Ah fors' è lui (Verdi); Miss Vicarino; Birds in the High Hall Garden, Tennyson's "Maud" (Whepley); Miss Hills; Madam Butterfly (Puccini); a Entrance of Butterfly, Act I, b Racconto, Act II; Bergerettes (XVIII Century); a Manian dices moi, b Lisette, c Jeunes fillettes, Miss Vicarino; a Deep in a Rose (Norris); b Love Is Spring (Herbert); Miss Hills; a Autumn (Amy Turner Salter); b Spring (O. Weil); Miss Vicarino; Sognai (Reverie) (Schira); Miss Hills; Rigoletto, Caro Nome (Verdi); Miss Vicarino.

MUSIC IN KANSAS CITY

Vocal Teachers and Pupils Give the Concerts of the Week

KANSAS CITY, Mo., June 25.—An organ recital by Minnie Merine was one of the musical events of the week. Miss Merine, who has recently returned from study with Wilhelm Middelschulte, of Chicago, gave evidence of great progress in her work. Together with Allee Barbee, soprano, and Myrtle Mitchell, contralto, she presented a most interesting program.

The final recital of the Busch Pianists' Club was given on Friday evening. The following members, assisted by Edith Hawes, soprano; Mary Tomlinson, violinist, and Karl Smith, cellist, rendered an excellent program: Maude Rankin, Bernice Walker, Wanda Maguire, Florence Haight, Solon Robinson, Grace Fleenor, Marie Riggs, Helen Wadsworth, Clara Blakeslee and Pearl Weidman.

Franklyn Hunt, baritone; Allee Barbee, soprano, and Karl Smith, cellist, gave an informal musical evening in Mr. Hunt's studio in the Studio Building on Monday evening. The accompaniments were played by Jean Parkhurst.

Grace Baumgardner, contralto, and John Barnby, bass, pupils of Gertrude Graham, gave an excellent recital in Miss Graham's studio, on Saturday afternoon. Both gave evidence of careful training.

This has been a week of pupils' recitals. Among the teachers who have presented their pupils are Mrs. Hans Busch, Lina Weber, Margaret McCann, Pearl Weidman, Helen Wadsworth, Lila May Pickle, Miss Terry, Leona Pfaffman, Edith Sampson and Miss E. H. Munger. M. R. W.

DAMROSCH STIRS BIRMINGHAM

Noted Director Arouses Interest in the Study of Music in South

BIRMINGHAM, ALA., June 25.—The recent visit of Walter Damrosch and his orchestra, during the May Festival, and the encouraging remarks made by Mr. Damrosch concerning the musical future of this city, have borne fruit in the increased interest in music, both as a study and as a means of pleasure. The comments of this able director have been a great impetus to ensemble music in Birmingham.

This is the time of graduation and commencement recitals, and every teacher of note in the city has presented his pupils in one or more recitals. Among those which should be especially mentioned were the ones given by Harriette Wiswell O'Neil, Marie Kern-Mullin, Mr. and Mrs. William Gussen and Daisy Woodroff Rowley.

Mrs. Fletcher-Copp, of Boston, gave a recital here recently in which she successfully demonstrated her method of teaching children. Her representative, Mrs. Bridges, gave a surprisingly good recital with her very young pupils. A. H. C.

MEMPHIS WOMEN PLAN A SPRING FESTIVAL

**Affiliated Federation Clubs Give Their
Final Concerts for the Present
Season**

MEMPHIS, June 26.—The Beethoven Club, of this city, has decided to have a Spring Festival next season. At the last meeting of the year, which was held Wednesday, June 16, plans were suggested and a proposition made by which Herman Kellar is to take charge of a chorus of two hundred voices which he will direct for the festival. The club decided to open the season with an artist concert early in November. Mrs. Jason Walker is the president of the club.

The latest report from the program committee contains a splendid program from the Morning Etude of St. Louis, Mo., given late in May, under the chairmanship of Mrs. Jessie Beck. The subject was "Women's Work in Music." Thirteen interesting numbers were given, all from women composers, including Beach, Chamade, Schumann, L. Lehmann and others.

The Amateur Music Club, of Belvidere, Ill., includes one of their attractive programs in the latest list from the program committee. Spring songs and nature music constituted the program. This is the last report of the work of the Belvidere Club to reach the press office, and more of the same quality will be acceptable. Those members represented were Mesdames Wright, Kellar, Sabin, Stone, Perkins, Dawson, Hyndman, Hannah Harnish and Misses Loop and Rogers.

The Rubinstein Club of St. Louis, Mo., gave its late Spring concert at Becker Hall on Friday, May 21.

Announcement is received from the treasurer of the federation to the effect that the following clubs have recently paid dues and become members of the federation: Ladies' Music Club, Sedalia, Mo.—Mrs. W. D. Steele, president; Mrs. J. Blair, secretary. Ladies' Music Club, Ann Arbor, Mich.—Mrs. J. L. Babcock, president; Miss E. Campbell, secretary. Ladies' Choral Club, Austin, Ill. Tuesday Music Club, Milwaukee, Wis.—Mrs. J. Le Feber, president; Mrs. J. H. Stapleton, secretary. Matinee Musical, Lansing, Mich.—Mrs. C. A. Blair, president; Mrs. William Van Atta, secretary.

The final meeting of the Amateur Music Club of Memphis, Tenn., was held June 24 at Mrs. E. T. Tobey's studio. Mrs. Tobey, who was founder of the club, will leave with a party of young ladies on June 30 for Chautauqua, N. Y., where Mrs. Tobey will fill her annual engagement as teacher with William Sherwood. The young ladies of the party will study in New York.

NOLA NANCE OLIVER.

Tilly Koenen Engaged for Cincinnati Festival

Tilly Koenen, whose tour of America the coming season under the management of M. H. Hanson will be one of the important musical events of the year, has been engaged for the Cincinnati Festival. She will also appear with the leading orchestras and choral societies of the country, among which may be mentioned the Apollo Clubs of Chicago, St. Louis and Denver. Her first orchestral appearance in New York will be made with the reorganized Philharmonic, under the direction of Gustav Mahler.

KATHERINE HOFFMANN IN ST. PAUL AGAIN



Katherine Hoffmann, the St. Paul Pianist, Who Has Come Into Prominence as Mme. Schumann-Heink's Accompanist, and Her Brother, Edward Collins, Who is Studying with Rudolph Ganz.

ST. PAUL, MINN., June 29.—Mrs. Katherine Hoffmann is spending the Summer with her family in St. Paul. Mrs. Hoffmann is widely known through her work with many noted artists, especially through her association with Mme. Schumann-Heink, whose accompanist she has been for two seasons, one in America and one in Europe. Her third season with the great artist will keep

her in this country. The accompanying photograph represents the accompanist, with her talented brother, Edward Collins, pianist, who is preparing for the concert stage with Rudolph Ganz in Berlin. Mrs. Hoffmann gives warmest praise to *MUSICAL AMERICA*, and comments enthusiastically upon its popularity among artists.

F. L. C. B.

An interesting series of three piano recitals was recently given in Nevins Memorial Hall, Methuen, Mass., by pupils of Miss Georgia B. Easton, A. A. G. O. Selections for two pianos, four and eight hands, were novelties which proved most effective. The following pupils participated: Misses Crosby, O'Mahony, Leona Swan, Alice Swan, Macfarlane, Barnes, High, Herod, McDonnell, Bridge, Petty, Donovan, Sullivan, Bodwell, Clough, Hill, Rostron, Lyman, Lynch, Bramhall, Wilkinson, Kelley, Skerrett, Connor, Mary Winn, Catherine Winn, Townsend, Johnson, Smith, Bower, Hadley, Masters, Pearce, French, Stowers, Wilkinson, Herron, Haigh, Mahoney, Hall, Bridge, Murphy, Ganley and Hutchins.

A Daily "Storm" at Ocean Grove

OCEAN GROVE, N. J., June 28.—Will C. Macfarlane, organist of St. Thomas's Church, New York, and official organist at Ocean Grove, has composed, especially for the great organ in the auditorium here, a composition called "The Storm." This will be performed each day at five o'clock, for the purpose of demonstrating the capacity of the instrument. The synopsis of the work follows:

Introduction: Passing of night, approach of dawn. Singing of birds, gentle sighing of the breeze. Man and nature unite praising God for blessings. Gradual crescendo to brilliant fortissimo portraying increasing light to full glory of sunrise. "Hallelujah! for the Lord God Omnipotent reigneth!"

Pastoral Scene: Singing of haymakers, sounds of brook and of mill wheel. In distance church bells. Noon. Merry-making.

The Storm: Approach, presence and gradual abatement of the storm. Hymn of Thanksgiving. "Our Shelter from the Stormy Blast."

Close of Day: The Angelus. Eventide. The Evening Prayer. Night. "There were shepherds abiding in the field, keeping watch over their flocks by night."

A. L. J.

Edwin Evans Commands High Salary

Edwin Evans, the New York baritone who has been the soloist of the choir of the First Baptist Church, Philadelphia, ever since Frederick Maxson organized it six years ago, has accepted a similar position in the First Presbyterian Church, Germantown, and now becomes the highest salaried baritone in Philadelphia. Mr. Evans will begin his new duties in September.

Columbia Summer Music School

The June issue of the Columbia University Bulletin of Information is devoted to the departments of Architecture, Design and Music. In it full announcements are made of entrance and graduate requirements, scholarships and Summer courses of the music department. The Bulletin may be had upon request to the secretary of the university.

ZECKWER'S CANTATA SONG BY PHILADELPHIA CHORUS

**Composer Receives Ovation at Willow
Grove Concert—Thomas Orchestra
Assists**

PHILADELPHIA, June 29.—The Strawberry & Clothier Chorus of 150 voices held its annual song festival at Willow Grove to-day. During the afternoon and evening the chorus sang, accompanied by the Theodore Thomas Orchestra, of Chicago, which opened an engagement at the pleasure resort on Sunday.

In the afternoon the chorus, conducted by Frederick Stock, conductor of the orchestra, sang the first part of Mendelssohn's oratorio, "Elijah." In the evening the chorus interpreted for the first time publicly Camille W. Zeckwer's new patriotic cantata, "The Goddess of Liberty." The composer was the conductor, and had reason to be elated over the ovation extended to him and the vocalists after the magnificent rendition. The soloists were Marie Zeckwer, soprano, the composer's daughter, who has distinguished herself very favorably here and elsewhere since her European musical education; Mrs. Russell King Millar, contralto; John Owens, tenor, and George Russell Strauss, bass. Each received well merited and hearty applause.

Herbert J. Tily, under whose direction the chorus has won so many laurels, had intended to conduct them through the scores, but illness prevented his doing so.

S. E. E.

Edward Schuberth's Influence in New York

Edward Schuberth, who died recently, was one of the "old guard." Up to fifteen years ago, and while he was still connected with the music house which bears his name, Mr. Schuberth was known as one of the most influential men in the music business in New York. His knowledge about old and new music was most comprehensive, and was a great aid to the firms with which he was connected.

Mr. Schuberth, as secretary of the Arion Society, recommended to it the securing of Dr. Leopold Damrosch as conductor, and personally did all of the correspondence which induced the elder Damrosch to settle in New York. From this beginning came the founding of the Oratorio Society, the New York Symphony Society, the introduction of German grand opera at the Metropolitan and many other important musical enterprises.

Mr. Schuberth numbered many famous musicians among his friends, among whom may be mentioned Hans von Bülow, Anton Rubinstein, August Wilhelmj and others. His widow, aged seventy-seven, and four children survive him.

"The Love Cure" Rehearsals Begin

Rehearsals begin soon for "The Love Cure," another Viennese comic opera, which Henry W. Savage will produce early in August in Atlantic City and a week later will bring to the New Amsterdam Theater. He has completed the selection of the large cast, which will be headed by Annie Dirkins, who played in the original production in Vienna, and Charles J. Ross.

Jennie Osborne Hannah's Plans

BERLIN, June 27.—Mrs. Jennie Osborne Hannah, the American prima donna of the Leipzig Municipal Opera, who has signed with the Metropolitan, of New York, for next season, will attend the annual festival at Bayreuth and sail for America in September in time for the opening of the Autumn season.

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Edward Kreiser, the well-known Kansas City organist, gave an organ recital in Clay Center, Mo., on Wednesday evening, June 23.

The pupils of Luigi von Kunits, violinist, of Pittsburgh, Pa., and formerly concertmaster of the Pittsburgh Orchestra, were recently heard in recital in Carnegie Music Hall.

The closing recital of the Virgil Clavier School, Washington, D. C., Georgia E. Miller, director, took place last week. An interesting program was presented by the pupils, who displayed excellent technic.

George F. Gaul, of Baltimore, concertmaster of the Music Lovers' Association, has been appointed musical director at the Chattolane Springs Hotel, Chattolane, Md. He will be assisted by Edward Boecker, pianist, and Richard Lorieberg, 'cello.

Vera Coleman, Rosalie Merriwether, Alan Gray Mooring, Rebah Powers and Miriam Howard, pupils of Mr. and Mrs. William Gussen, of the Birmingham Conservatory of Music, Birmingham, Ala., received certificates of graduation at a recent recital.

The pupils of Angelo M. Read, of Buffalo, gave a piano recital at his studio on Tuesday, June 11. Those who participated in the program were Mary Case, Lillian Metzler, Martha Renwick, Pearl Jaynes, Elizabeth Muench, Winifred Beam and G. Clinton Sweet, Jr.

"Mental Poise," an essay by Alexander Henneman, of the Henneman College of Music, St. Louis, Mo., has been published as a booklet by the author. This essay won one of the prizes offered in 1908 by Theodore Presser for the most helpful papers on music teaching.

Mme. Helen Noldi, soprano, and Cecil James, tenor, both of New York, were the soloists at the Steel Pier, Atlantic City, N. J., last week, with Martini's Symphony Orchestra. Their operatic duets were especially well received. They have been engaged to give a series of concerts.

Vocal and instrumental music was rendered at the closing exercises of St. Paul's parochial school Thursday, June 24. Diplomas and medals were presented. These were awarded, for music, to Nettie Hoover, Eda Meiers, Herbert O'Connor, Myrtle Johnson, Marie Ruppert and Edward Louis.

The Yale University Glee, Mandolin and Banjo Clubs make enough money out of their concerts each season to support two scholarships. The expenditures for this purpose amounted to \$1,799 this year. The students who enjoy the use of the scholarships must be members of the clubs.

Gustave A. Bien, Jr., pianist, a graduate of the Columbia Music College, of Philadelphia, gave recitals in Atlantic City and Chelsea, N. J., last week. Mr. Bien is well known as a composer, and his orchestral and 'cello compositions have been successfully performed in his home city and elsewhere.

Lillian Maddox, of New York, and Russell Gilbert, of Orange, both pupils of the well-known pianist and teacher Frederick Schlieder, of Montclair, N. J., gave a splendid recital recently at the First Methodist Church. The program included compositions by Paderewski, Schumann, Mendelssohn, Chopin and Tschaikowski.

A special classical concert was given at Druid Hill Park, Baltimore, Md., Wednesday evening, June 23, by Daniel Feldmann's City Park Band. The first part was conducted by Mr. Feldmann and the second part by Edwin L. Turnbull. Goldmark, Verdi, Wagner, Schubert, Tschaikowski, Strauss and Rossini were represented on the program.

The annual recital of the mandolin, guitar and banjo department of the Washington Institute of Music, under the direction of Walter T. Holt, offered an interesting

program. The various clubs were heard in concerted work, while the orchestral playing of the entire department showed what these students have accomplished in ensemble work.

The first annual commencement of the Gardenville School, Overlea, Md., was held last week, at which a musical program under the direction of Fritz Gaul was given. The program included a piano duet by Ruth E. Groshaus and Albert J. Groshaus, a solo by Sarah McK. Williams and quartet numbers by Fritz Gaul, R. R. Foreman, F. Franklin and B. Metzler.

The Music Students' Club, of Buffalo, closed its season on Saturday afternoon, June 12, with a program provided by the following members: Gladys Seaman, Irene Paul, Master Howlett, the Misses Irene Liedy, Evelyn Drum, Mrs. T. Hurst, the Misses Anna Howlett, Evelyn Bullard, Magdalene Swartz, Marie Trapp and Margaretha Weick.

Professor J. J. McClellan, organist of the Tabernacle, Salt Lake City, and Tracy Cannon will give organ recitals during June on Monday, June 21; Tuesday, June 22; Wednesday, June 23; Thursday, June 24; Friday, June 25, and Saturday, June 26, playing important works, including selections from Wagner's "Tristan and Isolde" and H. W. Parker's "Concertstueck in E flat."

Daisy Woodroff Rowley, instructor in the Birmingham Academy of Music, Birmingham, Ala., presented her pupils in recital recently, with the assistance of Dr. J. B. Luckie, William Drennen Russel and Walter Drennen. Those of the pupils who graduated and received diplomas were Grace Blackbourne, Amy Burney, Bertha Mae Call, Emma McIntosh, Mary O'Brien, Nellie Sloss and Mary Smith.

The Meriden, Conn., pupils of Frank Treat Southwick gave a piano and song recital on June 24. The program was well rendered by Morgan Cushing, Faith Huntington, Cecilia Kifmire, Ethel May, Rose Lamoureux, Victoria Stuermer, Mildred Becroft, Adrienne Raby, Mildred Craigne, Ruth Ingraham, Bessie Prisk and Jeanne Seitzinger, pianists, and Bessie Hull, Raymond Brown, James Collins, Sadie Kenny, Will Bartlett, John Shea and Dora Steitz, singers.

Under the direction of Louis Rich, the New Coliseum Orchestra, of Cleveland, O., gave a concert on the evening of June 13. The program included selections from the works of Wagner, Gomez, Herbert, Thomas, Pierne, Cardman, Bizet, Leoni, Forstner and Strauss. Mrs. Herbert Gray Ashbrook was soprano soloist, and Gertrude Englemann was the accompanist. Another concert was given by the same organization on the following Sunday evening, June 20.

A recital was given by the pupils of Hazel Swann, of Columbus, O., on Tuesday evening, June 22, with the assistance of Master Paul Marks, violinist. The pupils who took part were Ruth Marshall, Frances Johnson, Maribel Schumacher, Isabel Chase, Jean Crawford, Adelaide Hanna, Mary Powell, Frances Mills, Helen Collins, Mary White, Mary Thurman, Rachel Hanna, Florence Collins, Helen Stump, Helen Pickereil, Ruth Hamblin and Horace Bretelle.

The last meeting for the year of the Salt Lake Center of the American Music Society was held on Sunday evening, June 20, at the residence of Mrs. Charles Read. Compositions by Americans were given, the participants being the Misses Irma Watson and Pearl Rotschild, pianists; string quintet consisting of Spencer Clawson, Jr., piano, George E. Skelton, first violin, E. Fitzpatrick, second violin, A. Press, viola, and Albert Press, 'cello; James J. Burke, baritone; Edna Cohn, soprano.

The last of a series of six recitals took place at the Hartford Conservatory of Music on June 25, when pupils of Davol Sanders, violinist, and W. V. Abell, pianist, were heard. Those who should receive special mention are Florence Shortleeve, Sally Briggs, Esther Fanning, violinists;

Miss Plante, Burdette Williams, pianists; Mrs. Alfred Gross, soprano, the assisting artist. Teachers' certificates were awarded to Olina Plante, Katherine Young, Grace Sowter and Cheney H. Doane, Jr., pianists, and Florence Shortleeve, violinist.

A piano recital was given by Minnie C. Schultz at the Twentieth Century Club, Buffalo, on Thursday evening, June 17, the following program being rendered: Bach, Chromatic Fantasie and Fugue, D Minor; Isador Philipp, Caprice op. 21; Brahms, Intermezzo, op. 117, No. 1; Schuett, Humoresque, op. 20, No. 1; Schumann, Sonata, op. 11, F sharp minor; Chopin, Fantasie Impromptu, op. 66, C sharp minor, Valse, Oeuvre posthume, E minor, Nocturne, op. 15, No. 2, F sharp major; Liszt, Liebestraume, Nocturne; Verdi-Liszt, "Rigoleto," paraphrase.

Pupils of Mabel Wilson, of St. Paul, recently appeared in a pianoforte recital, those taking part being Helen Singer, Lucy Hicks, Edith Haigh, Verna Holler, Helen Bumgardner, Lura Green, Irene Waterous, Alice Alair, Vernie Wolfsburg, Margaret Defiel, Louise Waterous, Kenneth Gregory, Caro Taylor, Juliano Minton, Carolyn Singer, Florence Defiel, Ruth Brown, Helen Schweizer, Katherine Michelmore; Roy O'Neil, Frances Taylor, Eleanor Alair, Evalyn Manning, Lissette Porter, Florence Reilly, Dorothy O'Connell, Helen Templeman, Olive O'Neil.

The pupils of Mary Lorelle Roberts, teacher of piano, Detroit, Mich., were presented publicly in two recitals recently. The program of the first, given on June 21, was ably rendered by Evangeline Schreiter, Robina McLeod, Katharine Ketchum, Blanche Duntley, Master Will Cavell, Amy Wendt, Pauline Snyder, Marion George, Florence Flynn, Irene Kahl and Hazel Baxter, out of a class of seventy. The second recital, on June 24, was given by Amy Elizabeth Wendt. The assistants at both recitals were J. J. Reutter, tenor, and Miss Roberts, accompanist.

A pupils' recital was given in St. Helen's Hall, Portland, Ore., on Tuesday, June 15, by the junior and advanced students of the college, under the direction of Ethel Abbott, director of the music department. The junior pupils who took part were the Misses Enke, Zimmer, Clark, Wells, Thurston, Auterson, Horn, Chambers, Llowd, Burton, Ferrier and Wood; in the advanced students' recital were the Misses Clerin, Barnhardt, Ward, Lachmund, Welty, Wood, Richards, Hiller, Walther, Fuchs, Graham, Zimmer, Schleicher, Chamberlain, Wehrung and Boot.

The fourth annual recital given by the violin pupils of Reginald L. Hidden at the New Colonial Theater, Columbus, O., took place on Sunday evening, June 20, the following pupils participating: Mary Bigger, Randall Beckett, Clarence Boyer, Lola Dunn, Albert Dodd, Virginia Deever, Martha Flurschultz, Jenny Heyne, John Fleek, Alonzo Johnson, Mary Naumann, Harold

Postle, Paul Rugg, Paul Seyfert, Margaret Sturm, Loring Wittich, May Wilson, Lela Zimmerman, Clarence Pallatsek, Elwood Hidden, Bernhard Jaeger, Norris Keever, Bert Dodd and Clarence Boyer.

An elaborate musical program was given at the commencement exercises of St. Martin's Academy, Baltimore, on Thursday morning, June 24, under the direction of Fritz Gaul. The participants were Cecilia Farrell, Helen Winter, Marie Custy, Ida Walker, Pauline Sees, Marie Perkins, Frances Hannon, Marguerite Rigney, Marie Robertson, May Ganster, Gertrude Mendenken, Helen Feeley, Loretto Riley, Agnes Trainor, Ella Ganster, Madeleine Callis, Mary Dixon, Edith Harris, Bessie Duggan, Anna Nash, Madeleine Custy, Marie Kreiner, Jessie Williams and Alice Flynn.

An interesting recital was given at the Walbrook Conservatory of Music, Baltimore, last week, by students of Director Carl G. L. Becker, in honor of the fifth anniversary of the conservatory. The program consisted of compositions for violin and piano, which were excellently played. The participants were Rives Allred, Elsa Weilepp, Edwina Bittell, Irene Telford, Hilda Malone, Helen Hatter, Katharine Bossle, Bernard T. Ellis, Charles N. Gehrmann, Charles Leach, Henry Kuhlemann, Herbert Long, Percy Farson, Frank Russell, Harry Hinkle and Albert Bossle.

Elaborate musical programs were rendered in connection with the exercises of the forty-second annual commencement of Mount St. Agnes's College, Baltimore, held recently. The program embraced vocal and instrumental numbers, and selections by the college orchestra. The cantata "Esther" was given by pupils of the academic department. Premiums were awarded in music, as follows: Helen Townsend, advanced course in piano; Marian Twigg and Marguerite Henneberger, intermediate course in piano; Grace Townsend, improvement in violin; Adele Friez, improvement in voice culture. In the preparatory class of instrumental music Edith Williams was awarded "The Nellie Sinclair Medal," and a premium was given to Florence Sinclair.

The pupils of Angie Starbird, teacher of the piano, of Lewiston, Me., gave an interesting recital on Friday evening, June 11, the following taking part: Bradford Crowley, Ferny Bubier, Marian Towle, Josephine Lane, David Thompson, Florence Small, Florence Norris, Lemoine Coombs, Barbara Marston, Dorothy Paul, Carroll Towle, Lucy Lindsey, Lola Lindsey, Helen Stevens, Terry Love, Anita Kelleher, Ruth Goss, Janet Churchill, Edith McGilicuddy, George Langley, Helen Crowley, Ada Haskell, Esther Campbell, Germaine Reny, Lucia Alford, Ida Berman, Gladys Bubier, Yvette Couture, Helen Dick, Leone Golder, Germaine Reny, Alice Brett, Helen Veritt, Dorothy Newell, Beryl Nevens, George Cotton, Shepley Paul, Blanche Langley, Maurice Small, Marguerite Bitter, Louise Browne, Paul Stinchfield, Florence Hayes, Mellen Downing and Charlotte Nevens.



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SUMMER MUSIC AT CHICAGO'S BIG PARK

Ravinia Concerts Opened by Chev. Emanuel—News of Local Musicians

CHICAGO, June 28.—Ravinia Park, the most beautiful and fashionable garden in Chicago, opened its fourth season before a good-sized audience on June 19. Chevalier N. B. Emanuel directed the first program, which was of a popular nature.

The concert opened with the Marche Slave, Tschaikowsky; following came "In Autumn," by Grieg, and Gounod's "Hymn to the Holy Cecilia," which was encored. The orchestra was assisted by Frank A. Preisch, bass, who has been heard in opera in Covent Garden, London. He sang the prologue from Leoncavallo's "I Pagliacci." His interpretation so pleased the audience that he repeated it.

Wagner's "Ride of the Valkyries" concluded the concert, which was a commendable one. During the week Herbert Butler, concertmaster of this organization, was the soloist, and played with his accustomed finesse and brilliancy. Concerts are given twice a day at this park. Symphony programs will be the feature of Mondays; children's programs on Thursdays, and Wagner programs on Friday evenings. Chev. Emanuel and his men will remain at Ravinia for three weeks. Later in the season the Chicago Orchestra, under the direction of Frederick Stock, will play an engagement, and then Walter Damrosch returns with the New York Symphony Orchestra.

The annual commencement exercises and musicale by pupils of the M. A. Monzel Musical College took place Wednesday evening, June 23, at the Music Hall, Fine Arts Building. The hall was packed to its capacity with an interested and enthusiastic audience. The program was diversified, and among the students deserving of special praise were Clara Wenzel, who rendered Trotter's "Roses, Roses Everywhere," and Van Calt's "Fanfare," played by Mary Daly. Ella Eggert, Hilda Erickson, Laura Heintz, Irma Schroeder, May Simon, Mary Stucker, Georgie Vickery, Isabel McDonnell and Jeannie Owens were all well received by the audience. "La Source Limpide," by Ascher, was played admirably by Selma Hagenberg; Weber's "Jubel Overture" was given by Margaret Finerty, Minnie Hansen, Elsie Kirshner, Mildred Rodgers, Nellie Rolston and Clara Wenzel.

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"The Nightingale" was given by Olive Renaud; "Norma" was rendered by Virginia Murphy and C. E. Monzel; Schubert's "Dream of Paradise," by Alice Doney and Herbert's "Mlle. Modiste," by Master Andrew Jackson. The degree of Bachelor of Music was given Virginia T. Murphy; a gold medal was awarded to Master Andrew Jackson; teachers' certificates to Clara Wenzel, Alice Doney, Olive Renaud, Mildred Rodgers, Nellie Rolston, Margaret Finerty, Minnie Hansen and Elsie Kirshner; silver medals, seniors, to Irma Schroeder, Mary Stucker, May Simon, Mary Daly, Selma Hagenberg, Georgie Vickery, Laura Heintz, Hilda Erickson, Ella Eggert, May Heffernan, Gertrude Steilen, Jeannie Owens and Master Lewis Waggoner; class rings to Isabel McDonnell, Florence Nicol, Maud Stromvall, Mayzie Kelly and Ida Jackson; silver medals, juniors, to Anna Preib, Anna Havel, May Conley, Marguerite Casey, Lucy Hanna, Anna Arl, Marie Fett, Evelyn Faul, Marie Williams, Julia Croeff, Edith Warner, Marie Heintz, Edna Harwood, Esther Newman, Alice Sheehan and Master Francis Leahy.

The American Conservatory will give a series of five recitals by members of the faculty on Wednesday mornings at Kimball Rehearsal Hall. The first one will take place June 30, the soloists being Henry V. Stearns, pianist, and Jennie F. W. Johnson, contralto.

Luella Chilson-Ohrman, the young Chicago soprano, has just signed with Haensel & Jones, and will appear in the East during the next season. Mrs. Ohrman is a Wisconsin girl, but obtained her musical education in Chicago under Herman Devries, of the Chicago Musical College, where she received on graduation in 1907 the diamond medal. She has been heard in the West, Middle West and Canada, and this year under the direction of the New York managers will appear in the Eastern States. She has already been booked with several choral societies and in recital and concert. She will appear in Milwaukee and in Evanston under the direction of Peter C. Lutkin, dean of the Northwestern Conservatory at Evanston.

A. K. Virgil, who comes to Chicago each Summer for a period of five weeks, opened his classes at the Columbia School of Music on Tuesday afternoon, June 22. One hundred students took part in the first lesson given in the beautiful new hall of that institution. The normal department of the school was organized a few years ago, and to Anne Shaw Faulkner is due great credit for the growth and artistic merit of the institution.

Last week the Labarthe Piano School gave a recital, and especially noticeable among the fine renditions on the program was that given by Ilma Ender, who played the Grieg Concerto and the Schutte Polonaise with understanding and artistic feeling. Mr. Labarthe played second piano for all the numbers.

Gustav Holmquist, basse chantante, sang with great success in the "Creation," which was given at Bellefontaine, O., on June 2, and sang the same part at Fergus Falls, Minn., at the festival given in that town.

Dr. F. Ziegfeld, president of the Chicago Musical College, will sail from Bremen for America on July 19. Since leaving here Dr. Ziegfeld has traveled in France, England and Germany, and his present voyage across the Atlantic rounds out his one hundred and fourteenth trip.

The twentieth annual concert given by pupils of Franz Wald, at Kimball Hall on Tuesday evening, June 29, brought forth a lengthy and interesting program of both song and piano numbers, given with good effect by Mr. Wald's pupils.

Bohumil Michalek, a pupil, confidential friend and assistant to Sevcik, the great violin teacher, came to Chicago last Fall, and during his first season here has met with unusual success as a teacher and exponent of the Sevcik method. During this

year he has been so busy with his teaching that he has not had an opportunity to appear in public as often as his ability as a soloist would warrant, but next season he will appear extensively in concert and recital work. Pupils from all parts of the



BOHUMIL MICHALEK
Chicago's Violinist and Teacher

country have taken advantage of Mr. Michalek's instruction, and his classes next season promise to be equally large.

On Monday evening, June 21, pupils of the Bergey School of Music appeared in recital at Steinway Hall. The program was lengthy, including twenty numbers, all of exceptional interest in showing the artistic development of these students. Especially praiseworthy were numbers by Dorothy Eastman, Charlotte De Rousseau and Margaret Dahlem.

R. D.

"THE DOLLAR PRINCESS," AS SUNG BY THE DUTCH

Light Opera Which Is Coming to New York Has Much Tuneful Music—Humor None Too Obvious

A New York *Evening Mail* correspondent, reviewing "The Dollar Princess," the new musical comedy which Charles Frohman will produce in New York beginning in August, writes of the performance in Amsterdam:

"As the performance was in Dutch, it was difficult to follow the humor of the piece, which, however, judging from the attitude of the audience, was not any too plentiful. The music, on the other hand, is melodious and musicianly, and the duet in the second act will, in all probability, rival the famous waltz of 'The Merry Widow' in popularity.

"The company performing the piece was a mediocre one, and therefore it is hardly safe to venture a prediction as to how the play will be received in America. Certainly one of our prolific stage managers will do much to make it acceptable to Yankee audiences. As it was performed last night, there were dreary stretches of talk, throughout which the audience yawned, and which will undoubtedly be eliminated before the piece reaches Broadway.

"The title rôle was played by a coy damsel of about forty years, who weighed at least 185 pounds. Her efforts to reproduce the mercurial American heiress were interesting, and consisted chiefly of elephantine kicks and jumps. The chorus was the funniest feature of the whole production.

"It was composed of ten 'girls,' none of whom could have been less than thirty-five years old. The costumes were woeful and the scenery hideous. The redeeming feature of the performance was the music, which was rendered fairly well by an or-

chestra of thirty-two pieces, under the leadership of a conductor who was really a comedian, and would make Maurice Levy green with envy."

Baltimore Music Students in Greek Dances

BALTIMORE, June 28.—An elaborate musical program was rendered in connection with the exercises of the thirty-fourth annual commencement of St. Catherine's Normal institute, No. 954 Harlem avenue. There was alternate singing and dancing, with Greek rhythmic movements. The accompanists were Elizabeth Rader, harp; Nancy E. Foster, violin, and Beuna Ellis and Gertrude Spetzler, piano. The vocal class gave Chaminade's "Evening Prayer in Brittany" and "The Angelus." The soloists were Carrie Sittig, Lillian Bennett and Catherine Winter, with Elizabeth Rader and Edna Moxley at the piano and organ. Other participants were Loretta Judge, Irene Renahan, Theresa Fitzsimmons, Lucie Carter, Helen Etchison, Naomi Herbert, Mary Kirkpatrick, pianists, and Helen Sederberg and Geraldine Edgar, violinists.

W. J. R.

Arthur Oehm Plays His Own Works

BALTIMORE, June 28.—Arthur Oehm, pianist, gave a musicale at his home Thursday evening in honor of Robert E. Wright, President of the Eastern High School and recently elected president of the State Teachers' Training Institute, Greenville, N. C. The musicale was in part devoted to the playing of Mr. Oehm's own compositions, with explanatory remarks.

W. J. R.

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